

+ } Thinking Out Loud About Democratic Renewal
Eleni Mandell Is Still In Her Rebellious Phase
Pontypool: Language Zombies Vs. Disc Jockey
Bush Greeted By Protestors In Calgary

SEE

RETURNING HOME

A TINY VILLAGE IN SIERRA LEONE
STRUGGLES TO REBUILD

MARCH 19, 2009
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PUBLISHER Todd Kozloski | tkozloski@seemagazine.ca
MANAGING EDITOR Jeff Holubsky | jholubsky@seemagazine.ca
ART DIRECTOR Michael Nunwelle | mnunwelle@seemagazine.ca

NEWS AND FEATURES EDITOR (THE FRONT) Angela Brunschot | abunschot@seemagazine.ca
STAFF WRITER Andrew Paul | apaul@seemagazine.ca
DESIGNER Melissa Blanch | mblanch@seemagazine.ca

SALES CONSULTANT Rodney Charest | rcharest@seemagazine.ca
SALES CONSULTANT Nicole Larson | nlarson@seemagazine.ca
SALES CONSULTANT Erin Campbell | ecampbell@seemagazine.ca
NATIONAL ADVERTISING: Ian Fick, Magazine Network | ian@magazinenetwork.com
OFFICE ADMINISTRATOR Megan Hall | mhall@seemagazine.ca
DISTRIBUTION ASSISTANT Gillian Bennett
PRODUCTION ASSISTANT Kary Bowen

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FAX (780) 432-1102
e-mail: info@seemagazine.ca

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9 opinion BUSH'S PASTA OVERSHADOWS TORTURE REVELATIONS

A new Red Cross report details prisoner abuse at CIA
"black sites."

13 profile THIRTY YEARS ON THE FRONT LINES

Local activist Doug Meggison has been fighting war
since the 1970s — and now it's time for a break.

18 music ELENI MANDELL'S TEENAGE KICKS

The singer/songwriter recharges her hormones
with the temperature-raising *Artificial Fire*.

25 on screen VERBIAGE KILLED THE RADIO STAR

A disc jockey is the only man who can defeat a
language-borne virus in the spooky *Pontypool*.

32 arts WITH SO LITTLE TO BE SURE OF It's hard to come to firm conclusions in *Doubt*, but the performances are unambiguously great.

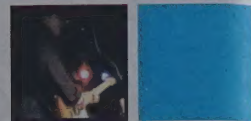
36 savage love FAKE RAPIST, DON'T GET MISTAKEN FOR A REAL RAPIST

If you want to enact a rape fantasy with a consent-
ing stranger, make sure you leave a paper trail.

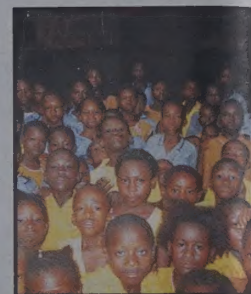
42 the back ASSORTED GOODIES

Municipal Happenings with Bill Benson!

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VIDEOS
• Marcy Playground • One Day
Late @ JET NIGHTCLUB



6 RETURNING HOME A tiny village in Sierra Leone struggles to rebuild.

PHOTO BY MICHAEL DAVIES-VENN

regulars | **tougas** pg 10 | **cds** pg 23 | **blurbs** pg 31 | **art box** pg 35
josey vogels pg 37 | **dan savage** pg 38 | **archive dive** pg 43

Africa, democracy renewal and zombies notes from the editors

In this week's cover story, contributor **Michael Davies-Venn** travels to his home country of Sierra Leone, where he visits a tiny coastal village that's still picking up the pieces nearly a decade after the West African country was devastated by civil war. The journalist and former United Nations worker examines the village's will to rebuild and prosper in the face

of overwhelming poverty.

Meanwhile, news editor **Angela Brunschot** begins a series on Big Ideas as she talks to **Alvin Finkel** of the Democratic Renewal Project about whether strategic voting can transform Alberta's political scene.

In an interview with entertainment editor **Paul Matwychuk**, Los Angeles singer/songwriter

Eleni Mandell talks about her new album, *Artificial Fire*, which is very much the real deal. We also review outlaw Canadian director **Bruce McDonald's** deconstructionist zombie thriller *Pontypool*, and Art Box columnists **Mandy Espezel** and **Jill Stanton** marvel at the expressiveness of the *Legó* sculptures on display at Telus World of Science.



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GZA, Starlite Room, March 27

MARCH 22

comedy | SEAN LECOMBER Don't pigeon-hole Sean as just another stand-up comedian. He also moonlights as a forklift operator between gigs, and we hear that's where his real talent shines. Comic Strip, 8 p.m.

MARCH 23

music | SWOLLEN MEMBERS Vancouverites Mad Child and Prevail conjure "Lady Venom" at the Pawn Shop at 8 p.m.

MARCH 24

film | CODE UNKNOWN The next time you feel prompted to throw garbage at a homeless person, we encourage you to think twice. Take it from Michael Haneke — the consequences could be dire. Metro Cinema, 8 p.m.

MARCH 25

music | MOBILE We hear this group's Sound of Fiction Tour is, like, unreal. Jet Nightclub, 7 p.m.

MARCH 19

theatre | A YEAR OF WINTER Scott Sharplin's latest play uses an assortment of masks to take audiences into the psyche of a young woman in love with a mentally unbalanced artist. This show is going to be — er, crazy. Varscona Theatre, 7:30 p.m.

MARCH 20

music | TROOPER Come raise a little hell with those boys in the bright white sports car. Century Casino, 7 p.m.

MARCH 21

dance | SINFULLY SWEET BURLESQUE TROUPE What's better than one sultry, negligee-clad temptress gyrating on a stage? Why, six of them, of course. Starlite Room, 9 p.m.

MARCH 26

theatre | ROBERTO ZUCCO Stefan Dzeparoski takes us into the mind of the notorious serial killer, rapist, and burglar who conducted a reign of terror across Europe from 1987 to 1988. Yeah, the '80s made us a little crazy, too. Timms Centre for the Arts.

MARCH 27

music | GZA We won't be seeing RZA, Red or Meth here, but we still say Gary Grice ain't nothin' to fuck with. Starlite Room, 9 p.m.

MARCH 28

dance | ALICE IN WONDERLAND Edmund Stripe takes the Alberta Ballet down the rabbit hole. Jubilee Auditorium, 7:30 p.m.

MARCH 29

writing | WRITER'S CORNER SERIES Cherie Dimaline will be showing writers the *Spirit* of the magazine industry. That's the name of the magazine she edits, anyway. Stanley A. Milner Library.

MARCH 30

learning | SAFARI JEFF & SHANNON'S GREAT GREEN ADVENTURE SHOW The Crocodile Hunter is a thing of the past and now is the time for new wildlife talent to emerge from the jungle. Telus World of Science, 12, 1:30, and 3 p.m.

MARCH 31

music | WINTERSLEEP Despite the name, this Halifax quintet doesn't actually hibernate during the winter. Instead, they like to spend the chilly months turning up the heat in places like the Starlite Room, 8 p.m.

APRIL 1

learning | MASTER MEDIA INTERVIEWS Don't get caught on your heels when your big TV break comes. Learn how not to sound like an idiot during your 15 minutes of fame. Business Link, 10 a.m.

APRIL 2

comedy | TRAILER PARK BOYS Win a pair of tickets to see the Trailer Park Boys live in Edmonton. Just e-mail your name and phone number to win@see.greatwest.ca. We'll accept entries until March 31.



Trooper, Century Casino, March 20

dance | March 21

“WHAT'S BETTER THAN ONE SULTRY, NEGLIGEE-CLAD TEMPTRESS GYRATING ON A STAGE? WHY, SIX OF THEM, OF COURSE.”

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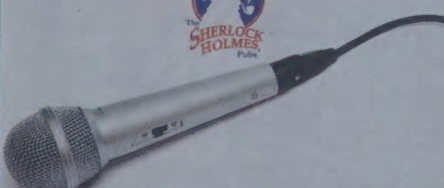
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WORLD VIEW • AFRICA • BY MICHAEL DAVIES-VENN 1,435 words



going home after the horror

NEW GENERATION | Kent's school children head home after a day in their under-equipped classrooms. PHOTOS BY MICHAEL DAVIES-VENN

RESIDENTS AND REFUGEES ARE SLOWLY REBUILDING KENT AFTER 11 YEARS OF WAR

Those who have been to the small community of Kent in Sierra Leone almost always mention the town's natural beauty. But for those who live in this small village, about an hour outside the capital of Freetown, the ugliness of poverty is a reality they wish the waters from the Atlantic Ocean would wash from their lives.

"It's a very poor and difficult place to live, but I have a satisfied mind," says Balogun Williams, 76, a resident of Kent. He is one of several people who've left Kent several times, only to return home.

Many people fled the provincial towns and villages for Freetown during the 11-year war. The exact number of people killed during the war is unknown, but tens of thousands were also maimed and mutilated. Many of those who survived could not return to their homes, or simply opted to stay in Freetown, overtaxing the city's meager resources.

An estimated million people are currently living in the capital, trying to survive on basic social amenities the city's former mayor says have remained unmodified since 1961. The city of Freetown alone accounted for nearly one out of every six people counted in the last census, which was taken in 2004. The city was not built to accommodate that many people so they have resorted to putting up shacks wherever they can, turning a once-beautiful city into a slum that officials have been trying to clean up.

But when you head out of Freetown, things begin to change. The residents of Kent are different in many ways, yet they all have something in common — most of them have left Kent several times but have returned. Everyone knows each other, and they all unreservedly demonstrate a sense of pride for their quaint and quiet village tucked in the woods.

"It's my village and I'm very proud of it," Williams says. "We

only live by fishing, and the fishing currently is very bad, so we're a poor people. Let us not try to hide it. But it's a beautiful place to be."

The retired police officer, now a community volunteer, says there is no other place he could have gone. Parents are likely to hear from him if a child is consistently late for school. He would also be the one knocking on doors asking why a child has not been to school. He lives a few feet from the Rural Education Committee (R.E.C.) School, which has a disturbing past.

During the 17th and 18th centuries, Kent was a base for slaves that were captured from surrounding villages. It was during this period that the two churches in the village were built, along with slave quarters. That building is now the only primary school in the village. Its foundation was once a holding place for human cargo, awaiting a sea journey to England and the United States, where they were sold.

"The dungeon is being preserved, but not in an extraordinary way," Williams says. "We feel it's important for the history of Kent."

The wooden floor of the red brick building that once functioned as slave quarters has been replaced and its open floor plan partitioned to create classrooms for the 100 children now attending school.

It was 200 years ago that Britain outlawed slavery and a ship sailed from Halifax, with freed slaves to establish what was then called the Province of Freetown. But here in Kent, the schoolyard is still called the "slave yard."

Generations have gone through these doors, once closely guarded by slave owners, to complete their primary education before having to trek out of the village daily to continue schooling elsewhere.

"I spend a lot of money in transportation to make that possible each week," says Phebean Henry. "This is why it's necessary for us to get a secondary school." There was a need for one when the 49-year-old attended R.E.C. School, while her two



children studied there and during the time her husband was its headmaster. But the need is still unfulfilled.

Sierra Leone has known peace only seven years and its economy is depressed, leaving areas like Kent starving for very basic needs such as water, electricity, and education. "One of the most painful experiences I get at school is seeing children sit in class and not doing classwork," says teacher Denis Moore, 50. "When I ask them why aren't they working, they say, 'I don't have a pen or book.' That makes me really sad. I don't like seeing that happening."

Moore uses the bare wall for a blackboard and says he's in dire need of books and other teaching materials, such as charts. The 40 children attending the nearby preschool use empty food cans to learn counting and play educational games. Christiana Sesay, 25, teaches there and says she likes playing games with her students but that they don't have any educational games. "The kids I teach like numbers," she says, "so it would be useful for me to be able to get games that are based on numbers."

Despite the pervasive poverty, residents continue to pull together to keep life going, simply out of pride for Kent. Determination and pride in their village seem the source of life in this village. And one of the things they're most pleased about hangs several feet above their heads — coconuts. "I'm very proud to say I'm from Kent and this is Kent coconut," says Henry.

The fourth oldest person in Kent has been fielding requests for her homemade coconut oil for over two decades. "I do not make enough money from it, but I do love doing it very much," says Eleanor Palmer, 69, who is sometimes up until the wee hours of the morning grating coconut.

Kent residents also take pride in their beach. Unlike many of the other beaches in the country, cared for by government staff, the one here is cleaned daily by the village youths. They spend the rest of their time fishing in the ocean, which saved Kent from the destruction the rest of Sierra Leone experienced during the war years.

At 84, Abiose George Harding is the oldest Kent resident, but when rebels terrorized Kent he was one of the few who did not flee to neighbouring Banana Island. He was the village headman.

"Every evening I went into the bush and hide and came out in the early hours of the morning," Harding says. He believes the rebels did not enter Kent because they would have been trapped. There is only one road leading into Kent, the only other exit is by sea.

There are no shops in Kent and the local economy is very much informal. But Williams says that is changing slowly because "our brother George Labor is now taking Kent to higher heights."

Labor, a Sierra Leonean, is not from Kent and spent much of his life outside the country. But he is a force for change in the village.

"When I retired from the UN, I went to Manchester University and started a doctorate on post-conflict development," Labor says. "Added to that, I was also looking at poverty alleviation in rural areas. My objective was to come back home and to see how I could best help in my own small way at addressing the issue of poverty in Sierra Leone. I've decided to contribute by developing this outfit."

The "outfit" is the Sengbeh Pieh Holiday Resort, which is named after a slave taken from Sierra Leone to the United States, and has been changing Kent and the lives of its people. Its traditional en suite round chalets with thatched bamboo rooftops were built by villagers and Labor says he has "about 50 people on the payroll now, which for a small village like Kent is quite substantial."

Labor says he's trying to activate the village's dormant economy and plans to soon begin sea excursions to the neighbouring islands of Turtle, Bonthe, Banana, Maroon, and Bunce, as well as a bus tour, once he has found tour operators from Europe ready to invest. Meanwhile, the resort is a regular spot for expatriates and tourists trickling into Sierra Leone.

Henry posited that a development like the resort is paving the way to restoring the village to its former glory. She hopes that one day the village will get "a nice community centre, a secondary school and an improved health centre. All these are the things I will be praying to see in my lifetime, by the grace of God."



**WE only live by fishing,
and the fishing currently is very bad,
so we're a poor people. Let us not try to
hide it. But it's a beautiful place to be.**

STATS • MICHAEL DAVIES-VENN

Michael Davies-Venn is a freelance writer, journalist and media consultant focusing on broadcast journalism and politics. Now based in North America, he is originally from Freetown, Sierra Leone. He currently lives in Edmonton. He worked as a media consultant with the United Nations while in Sierra Leone. He also worked briefly with the BBC and as a stringer for the Associated Press.

ANALYSIS • BIG IDEAS • BY ANGELA BRUNSCHOT 1,058 words

Carving Up Alberta



THE DEMOCRATIC RENEWAL PROJECT AIMS TO GET THE OPPOSITION PARTIES TOGETHER, FAR IN ADVANCE OF THE NEXT ELECTION

BIG IDEAS

In the coming weeks, *SEE* News Editor Angela Brunschot will look at emerging ideas around democratic and party reform in Alberta. This week, she talks with Alvin Finkel about the Democratic Renewal Project. Next week, hear why former Green Party candidate Edwin Erickson wants to start a new party.

Watching Alberta elections is lot like watching a hockey team that's already been eliminated from the playoffs — those who love the institution are left pulling their hair out in frustration, while unbelievers just change the channel.

That's how Athabasca University teacher, historian, and longtime NDPer Alvin Finkel describes the apathy he sees among Alberta voters. He first clued into it when his son, a tradesman living in the downtown area, said he already knew how the 2008 election was going to turn out, so why should he bother watching? He's part of the 60 per cent majority who didn't cast a ballot last March.

And that's what prompted Finkel to get together with a small group of other frustrated anti-government people to form the Democratic Renewal Project.

The project's main aim is to get Alberta's opposition parties to engage in a high-level trading deal to create a superteam of opposition opponents, the idea being that if there's an actual competition, more Albertans will get out and vote, and the legislature will more closely represent the views of Albertans. (And, frankly, Finkel wants the Progressive Conservatives out.)

He's calling for the centre and centre-left to work together long before the next election, and however many elections it takes thereafter, to beat the Tories by formally deciding which parties will run in which ridings and, in some cases, agree not to run against one another. This “carving up the province in a gentlemanly way,” as he puts it, would allow the three parties to use their resources to the best possible advantage.



Once the Tories are out, a Liberal government supported by the NDP could implement proportional representation, a system of electing governments that takes into consideration the votes cast for candidates and parties that did not win the riding. Then they never have to work together again. “Right now, people have the illusion of choice,” Finkel says. “That’s not democracy.”

Finkel's solution isn't exactly new, but it is controversial. In the 2008 election, the federal Liberals agreed not to run a candidate in Central-Nova, where Green Party leader Elizabeth May worked right here in our own backyard. Linda Duncan won in the 2008 federal election because of the people from other parties who threw their support behind her anyway, seeing her as a better, electable, left-wing alternative to Conservative Rahim Jaffer. But Finkel notes Duncan had a huge organization, and that just isn't possible across the entire province. Neither the Alberta Liberals nor the NDP have the resources

to pull that off.

Neither the Liberals nor the NDP have agreed to work together. There is no official Liberal party response to any of the factions or groups that have developed since the last election. Mo Elsalhy, the chair of the party's internal renewal process, says he's still unconvinced the Renewal Project is after anything more than winning seats. “This happens every time the opposition parties are clobbered,” he says. “These are people who are thinking out loud.” If he felt more pressure from grassroots Liberals members, he would give the idea more serious consideration.

And even though Finkel is a member of the NDP, the party isn't warming to his ideas. At the last NDP convention, the idea of working with the Liberals was unceremoniously shot down. The federal NDP and the provincial party are linked, so there's little chance of co-operation.

For Deron Bilous, the NDP candidate for Edmonton-Centre in the 2008 provincial election, it's the idea of a formal agreement between the Liberals and the NDP that turns his stomach. He's a true orange New Democrat, who consistently shrugs off any talk of co-operating with the Liberals by talking about his social

values. He also ran in a riding against Laurie Blakeman, the long-serving and popular Liberal incumbent, because that's where he lives. He sees any move to eliminate voter choice at the ballot box as undemocratic.

He points out there's already a natural selection process that parties go through anyway, and parties often decide not to run against very strong candidates. “Do the Liberals run their star candidates against Brian Mason and Rachel Notley? I doubt it,” he says. (He can't say yet whether or not he will take on Blakeman again in Edmonton-Centre in the next provincial election, or choose a more vulnerable opponent.)

As for the rest of the NDPers, the party has never really bought into the idea that they're splitting the left vote. As Brian Mason once told *SEE*: “The whole vote-splitting issue is just misinformation. If anything, the Liberals split our vote.”

Tell that to Bruce Miller, who lost by 134 votes in Edmonton-Glenora in 2008. His NDP competition, Arlene Chapman, gathered 1,743 votes. Green Party candidate Peter Johnston received 416 votes.

And therein lies one of the sketchy parts of Finkel's thinking. Would voters switch from an NDP candidate

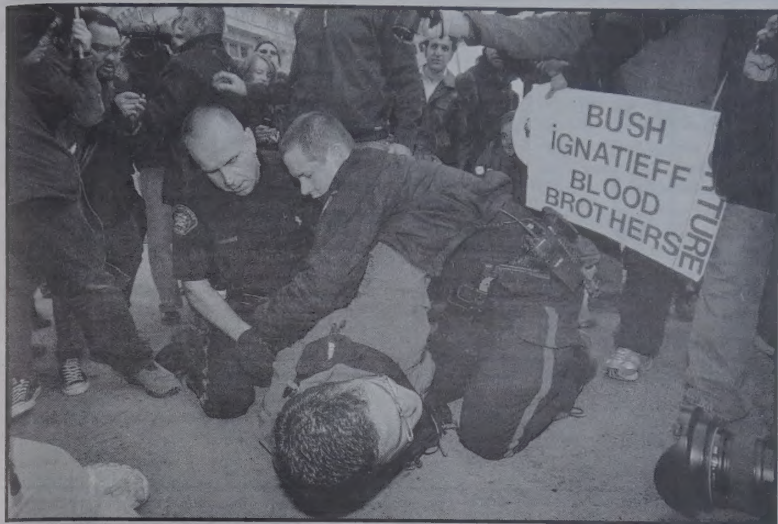
to a Liberal candidate, or vice versa? The answer isn't straightforward. A Strategic Council poll done for *The Globe and Mail* before the 2008 Alberta election shows that to voters, the Liberals and the NDP are not interchangeable. Among Liberal voters, 30 per cent said their second choice was Conservative. And even 21 per cent of NDP voters said they'd vote Conservative, and 42 per cent said they'd vote Liberal.

But Finkel doesn't see things that way. If the Liberals and the NDP did work together, he argues, the whole election would change. The dynamic of the leadership debate would be completely different. “The three parties on the left are not different in any real way,” he says. “They may be different in the minds of their leaders, but they are not different in their policies.”

The opposition can cling to their brands as tightly as they want, he says, but if they approach the next election with the same old tactics, the election will be a foregone conclusion. And voters will simply switch channels. “You want to watch a real game, something where there's a contest,” he says. “That's what's missing in this province. There's no contest.”

NEWS ANALYSIS • BUSH | 695 words

Bush's Pasta Overshadows Torture Revelations



Ban Bush | About 450 protesters gathered outside the Telus Conventions Centre during Bush's Calgary speech. PHOTO BY WILANDRUSCHAK

GUEST COLUMN: JEREMY KLASZUS

AS DUBYA VISITS CALGARY, A RED CROSS REPORT DETAILS PRISONER ABUSE AT CIA "BLACK SITES"

An important bit of news came out of the U.S. the day before George W. Bush spoke in Calgary on Mar. 17. It was huge, really. American journalist Mark Danner got his hands on a confidential International Committee of the Red Cross (ICRC) report that details the "enhanced techniques" used by the CIA to interrogate detainees in secret prisons around the world during the Bush years.

It's a hellish depiction of what 14 suspected high-profile al-Qaida members faced in the prisons: they were apparently strapped to beds,

Convention Centre to hear what the ex-president had to say. "He is a well-respected leader, a great hero in my opinion," said one ticketholder who gave his name as Rio. "Everyone has a right to their opinion. George Bush is a human being who made a human mistake. He is not perfect, but you can't find one person here that hasn't made a mistake in their life."

It seems Danner's unsettling article, posted on *The New York Review of Books* website on Mar. 16, made little impact in Calgary. The story was upstaged by Bush's plate of pasta at a Kensington restaurant. *The Calgary Herald* opted to spill its ink on how Bush's visit is "no small feather in Calgary's cap," how he's "a vastly important figure upon whom no comprehensive judgment can be

the various "black sites." The prisoners shared their experiences with the ICRC at Guantánamo Bay in 2006, but according to Danner, the report says the treatment was happening for up to four and a half years before that. Writes Danner: "Reading the ICRC report, one becomes eventually somewhat inured to the 'alternative set of procedures,' as they are described: the cold and repeated violence grows numbing."

For some, the Bush presidency is old news, a bad story that should simply be forgotten. That's not the view of the 450 or so shivering protesters who gathered outside the Telus Convention Centre to chant slogans like "Arrest George Bush" and "Take Bush to jail, not to lunch."

Toby Pollett, a construction worker who served in peacekeeping missions for the Canadian military in the '90s, is one of many who wanted the former president to be arrested rather than applauded. "I don't know why he's receiving this kind of treatment," said Pollett. Torture, he noted, is "frowned upon by normal-thinking people," regardless of their political convictions. "It spans religion," he said. "It spans ideology. Nobody likes torture. And we've legitimized it."

Bush, of course, never got arrested by the RCMP, despite calls that he be prosecuted for war crimes under Canadian law. Instead, city police arrested and charged four feisty anti-Bush protesters for offences like breaching the peace and breaking the city's public behaviour bylaw (by doing what exactly, police wouldn't say). If nothing else, the protesters got one thing they asked for: they told Bush to go back home. Which he did.

rendered until the history of the next 20 years is known." And so on.

The ICRC report, however, suggests otherwise. The reputable humanitarian organization is politically neutral, which makes the report — excerpted at length in Danner's story — even more damning. It contains accounts of Soviet-style torture techniques like forced standing, as well as repeated immersion in cold water, prolonged nakedness, and constant bombardment with noise and loud music. Some detainees had towels wrapped around their necks before they were repeatedly slammed against walls.

There's more: detainees were forced into diapers and denied the dignity of a toilet during transfers to and from

"TORTURE SPANS RELIGION. IT SPANS IDEOLOGY. NOBODY LIKES TORTURE. AND WE'VE LEGITIMIZED IT."

beaten repeatedly, nearly suffocated with water, deprived of sleep and food, and forced into small boxes for hours at a time. Much of it "constitutes torture," according to the ICRC report. "In addition, many other elements of the ill treatment, either singly or in combination, constituted cruel, inhuman, or degrading treatment" — all things forbidden by international law.

In light of this information, it was strange to see hundreds of people lined up on Stephen Avenue to listen to the man who authorized these "black sites." But there it was, an endless line of suits down Stephen Avenue — "Looks like a funeral," quipped one sharply dressed onlooker — waiting to get into the Telus

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OUTSIDE POLITICS MAURICE TOUGAS
**FROM FUNGI TO FILM CZARS:
 A QUICK AND DIRTY RUNDOWN
 OF THE GOINGS ON AT THE
 LEGISLATURE**

Let's take a look at some of the recent doings under the sandstone dome, shall we?

First, a shocking development — Premier Ed Stelmach mused aloud last week that his government might consider borrowing money to pay for infrastructure projects, rather than using money in the provincial piggy bank. This is astounding. Even the mere suggestion of going into debt in Alberta is regarded for excommunication from the Church of Conservative Orthodoxy, the official church of Alberta, founded by Pope Ralph in 1992. Such is the aversion to debt that there is even a law on the books forbidding such blasphemy.

But rather than get struck down by lightning, Stelmach actually earned praise for his heresy. (Hey, even a blind squirrel finds its nuts once in a while.) The government can actually save money by borrowing at a lower interest rate than it is earning in its savings account. Say you've got \$20,000 in the bank making three per cent interest. You need a new furnace, which you can pay for by borrowing money at 1.5 per cent. Borrowing the money makes sense. Under the right circumstances, borrowing is not entirely bad. If we can

trust the government to do it right, then borrowing works. But can we trust them to do this right?

Also recently, Stelmach and his band of hard-nosed free enterprisers announced the latest round of corporate welfare handouts to the oil industry, another \$1.5 billion in royalty breaks and drilling incentives. Experts say it is unnecessary, since activity will pick up when oil prices rise, but no matter. As well, the government is giving \$30 million to a group called the Orphan Well Association, which cleans up abandoned oil wells and pipelines. This group has never spent more than \$12 million in a year, and never before received public money. Now they're going to have to spend \$42 million in one year, and even they don't know how they're going to spend it. A government that is about to run up its first deficit in years is actually forcing money upon a group that doesn't know what to do with it.

One thing this government knows how to do is control information. In February 2008, Suncor and two of its contractors were charged with dumping the wastewater (a.k.a. shit) into the Athabasca over a two-year period. The environment ministry, which has never been shy about blowing its own horn, somehow failed to announce the charges. Could it be that the charges were not announced so they wouldn't become an election issue? Could it be anything but?

Then we have the new rules regarding film and video classification, which were passed by the legislature some time ago while the media slept.

The biggest change in the ratings involves the 18A designation, which up to now restricted admittance to

patrons 18 or over, unless they were accompanied by an adult. Under the new rules, any child under the age of 14 will be forbidden from attending an 18A movie, even if mom and dad are with him to shield his eyes from the dirty bits. The battles at the box office might be more entertaining than the films when some pimply-faced usher tells a 40-year-old father that he can't take his 13-year-old son to see *Watchmen*, which is exactly what would have happened if the rules were in place today. The nanny state knows best, I guess.

Also, the legislation calls for the creation of the post of executive director, who will have the authority to classify or reclassify films, with no appeal process. Under the current system, films are rated by a three-person panel who watch films and decide upon ratings. But what happens if the new executive director is a Talibanesque moral prude and starts

slapping Restricted ratings on every film with a flash of T&A? This could cause a mass exodus of teenage boys from the province.

Finally, in more pressing business, Edmonton-Mill Woods PC MLA Carl Benito has found an issue to secure his reelection — his private member's bill for an official mushroom for Alberta.

Honest. This was a real debate on March 9. I will refrain from making the expected joke on this matter — you know, something like "MLAs should know a lot about mushrooms, because they are usually kept in the dark and fed shit" — but I won't, because it's too obvious.

Benito told the legislature that the issue of an official fungus for Alberta is "important" to his constituents. Yes, I'm sure discussions about official fungi dominate dinner table conversations in Mill Woods. It was so "important," in fact, that seven

different MLAs participated in the debate, including Edmonton-Calder MLA Doug Elniski, who detailed his recipe for what he called a Spam filet. Here, from the legislature's official record, is Elniski's recipe:

"You open a can of Spam — and, please, don't do this with corned beef; I'll have to talk to you about that — stand it on end, butterfly it, add a couple of slices of pineapple, cover it liberally with mushroom soup, bake it in the oven, and that's excellent, excellent eating."

Elniski's statement on mushrooms makes for entertaining reading. It's just too bad he doesn't put as much thought into the real business of the legislature as he does to trivialities like official fungus designations. Perhaps he and the other silent Tory MLAs will favor us this year with their opinions on issues that really matter.

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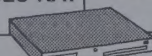
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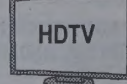


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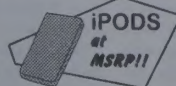
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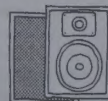
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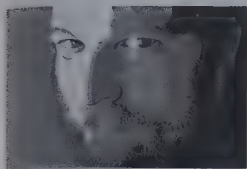
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COMMENTARY • HOCKEY • BY FISH GRIWKOWSKY 165 words

What's The Point Of The Oilers?



THE TEAM ISN'T ANY FUN ANYMORE, THE FANS ARE WISING UP, AND THE DOWNTOWN ARENA IS A SCAM IN THE MAKING

"I don't know that I'd ever classify it as fun. We'd be pretty masochistic if we thought this was fun."

So said Oilers coach Craig MacTavish

Indeed, Mr. MacTavish speaks with precision.

But you can also sense the shit's really in the rotors as even eternal hockey enthusiast Terry Jones — the last true, remaining print media celebrity in town — sighs like an exhausted, 31-year-old Garfield when talking about his beloved team.

As T.J. points out far too forgivingly: "There have been a lot worse Oilers teams over the years, but this one has set the record for the number of games they've been booed off the ice in their own building... It's like you've been on the roller coaster

a trade — now moot by two decades — that was actually, fundamentally Glen Sather's? Sather's still paying Puck back for taking the bullet on that one, to the tune of million-dollar bail money. But the vibe around town is that Pockington deserves the Conrad Black prison ride, both border-jumping ex-pats pumping up the American legal economy, with a little trickledown benefit for the local dailies running AP wire stories.

This shit is all just so stupid. Maybe this angst is just what happens when we have to look at each others' negative faces across the rink for far too long, and that finally, inevitably, even the sacred ruins of the Edmonton Oilers can no longer appease a generation of intentional, tattooed mongoloids who lust for only two things: porn and war. The failure of the NHL to appease this by taking further steps to ban players from smashing the shit out of each others' faces is just another nail in the coffin. These are angry, gladiatorial times. So if the league won't provide the blood willingly, it could be what we're seeing is the beginning of the jarheads realizing so late how scammed they've been all along, every time they bought their ugly annual jersey upgrade. All that booing night after night could be the cries of

MAYBE CRAIG MACTAVISH... FEELS THE TREMORS, TOO, THAT THE SAME KIND OF MOB THAT VICIOUSLY TEARS APART EVERY OTHER MODERN CELEBRITY THAT GETS TOO LARGE FOR OUR COMFORT IS COMING FOR HIS ORGANIZATION NOW.

so many times, you're starting to feel sick."

Correctly concludes the veteran Jones "This year, it's no fun at all."

Right, so that's the coach, the top reporter, and the booing fans weighing in, saying that this team isn't, you know, "fun."

Okay, okay. So, please, can you remind me — what's the fucking point of the Oilers again? Oh yes, that's right: to scam a brainwashed public into giving up money to help build, maintain, and police some tacky new arena that will not boost downtown, but in fact attempt to suck every dollar out from the surrounding area in a security-gated compound where, history shows us, you aren't allowed to criticize management too visibly. During a global recession. At the dawn of the unprecedented Baby Boomer health crisis. In short, to take your money and mind-warpingly pretend it's "redistribution."

Jesus Christ — and you hippies still can't forgive Peter Pockington? For

approaching raptors eyeing a decadent brontosaurus.

Maybe Craig MacTavish isn't just suffering a lack of "fun," maybe he feels the tremors, too, that the same kind of mob that viciously tears apart every other modern celebrity that gets too large for our comfort is coming for his organization now. "Maybe you noticed this year it's different," says Jones.

Yeah, Terry. I can definitely feel it. Without all that safety padding from \$140 barrels of oil, early-retirement-denied Boomers and Gen X shithheads alike are waking up around here and realizing they're still being, as they say in the county jails, raped.

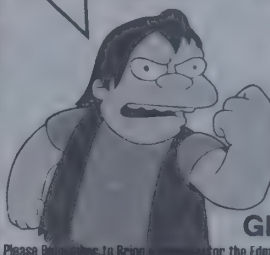
Some will easily come to find this elusive "fun" elsewhere, by walking out into the spring air and realizing the best things in life are open source freebies. But for those too deeply affixed, their only joy will come from petty wrath and eventual, systemic revenge. You'll see. Just look at Pockington.

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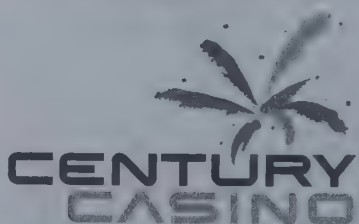
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“ I’M A CHRISTIAN, AND I DON’T THINK ANYONE ASKING A QUESTION ABOUT MY RELIGION IS RIGHT.

—FEDERAL SCIENCE MINISTER GARY GOODYEAR, ASKED BY THE *GLOBE AND MAIL* IF HE BELIEVES IN EVOLUTION. HE WOULDN’T ANSWER THE QUESTION EITHER WAY.



WITNESS

MARCH 14, 2009 | 1:30 P.M. | PHOTO BY JOHN ULAN

Pro-Tibet demonstrators parade past the Second Cup coffee shop on Whyte Avenue and Gateway Boulevard to denounce what they perceive as China’s oppression of the Himalayan country.

OUR COMMENT ON THIS WEEK’S NEWS

ALBERTA • PRESIDENTIAL VISIT BAN BUSH!

The Canadian government should have stopped former American President George W. Bush at the border, or formally charged him with war crimes. Yeah — we said it.

Bush was in Calgary this week, speaking at an invitation-only luncheon at the Calgary Chamber of Commerce.

The case against Bush is mounting, and just because he was the leader of our closest friend and ally doesn’t mean we have any less of a responsibility to publicly denounce him.

As Gail Davidson, the Vancouver lawyer leading the charge to arrest or ban Bush, told Jeremy Klaszus of Calgary alt-weekly *Fast Forward* last week, the legal test isn’t a conviction, but rather a sufficient amount of evidence to suggest wrongdoing.

And frankly, we have to shiver at the implications of Bush paying Calgary a visit. Why invite such a man to speak at your event?

ALBERTA • HOMELESSNESS STOP TALKING, START WORKING

The province announced a 10-year plan to end homelessness this week. The City of Edmonton also recently announced its own 10-year plan to, you guessed it, eradicate homelessness from the face of the earth.

We’re not sure why a decade is the magic number. Maybe because a majority of the people in office right now will be well on their way to their Boca retirement villages, and won’t have to face the public anymore.

No one’s arguing whether or not there’s a problem, or whether or not government funding should flow towards organizations working on the problem, but seriously, do we need all this bureaucracy? Just invest the money. As a society, we are practically blue in the face from discussing this problem. There are plenty of people who have been on the frontlines working in shelters and other non-government organizations for decades who already have the right ideas. Just get on with the job at hand.

CANADA • RELIGION AND SCIENCE OUT-OF-TOUCH LEADERS

It was a bad week for science.

In Canada, Gary Goodyear, the federal minister of state for science and technology, refused to say whether or not he believes in evolution in an interview with *The Globe and Mail*.

While there may be some rare instances when a politician’s personal life doesn’t have much bearing on their public life — who gives them a blow job, for instance — this is not one of those cases. If Goodyear doesn’t think evolution is a scientific fact, then he’s at odds with the vast majority of people in the field he’s suppose to be helping.

In world news, Pope Benedict XVI was on a trip to Africa this week and announced in Cameroon that condoms “aggravate” the AIDS epidemic. When will the Roman Catholic Church learn to separate health issues from spiritual ones? Clearly, these two men are completely isolated and out of touch with the rest of the world.

BY THE NUMBERS

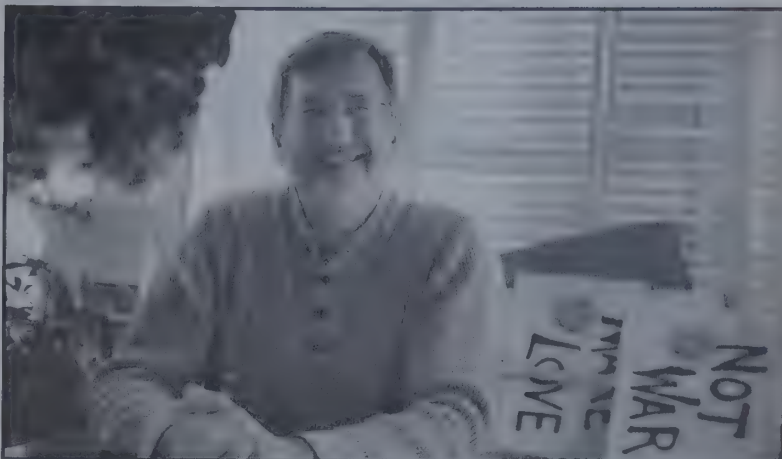
SHAKY PREDICTIONS

NUMBER OF JOBS LOST VERSUS ALBERTA GOVERNMENT PREDICTIONS
SOURCE: STATISTICS CANADA AND ALBERTA GOVERNMENT



PROFILE • ACTIVISM • BY ANDREW PAUL (772 words)

Thirty Years Of Activism



Veteran Peachnik | Doug Meggison, one of the conveners of the Edmonton Coalition Against War and Racism. PHOTO: MERVY SMITH-LAWTON

LOCAL ACTIVIST DOUG MEGGISON HAS BEEN FIGHTING AGAINST WAR SINCE THE 1970S — AND NOW IT'S TIME FOR A BREAK

When Doug Meggison heard that former president George W. Bush was going to be visiting Calgary he knew it was time to dust off the picket signs and hit the road.

Meggison, a 57-year-old policy analyst for the Health Sciences Association of Alberta, believes that Bush's visit to Calgary to advocate free trade was slap in the face to the hard work of groups and people dedicated to peace.

"I was outraged as I thought about all the work we put into trying to end war. I can't believe they would invite a war criminal. It was outrageous and shameful," Meggison says.

Many people may recognize Meg-

wire on May 4, 1970 after the Ohio National Guard murdered four students during a protest on the lawn of Kent State University.

"It started for me during the era of the Vietnam war," Meggison says. "I was a student and it hit me on that sunny day that it could have been me."

Two years later he headed over seas to study socialism at a kibbutz in Israel where he would develop an appetite for civil disobedience after staging a strike to reverse the eviction of a comrade whose hand had been blown off in an "underground" operation in Latin America.

The leaders of the kibbutz felt the man's disability was preventing him from performing his duties — an accusation that Meggison would not stand for.

Through negotiations involving Hebrew, Spanish and English

the streets to protest Canada's involvement in the impending war in Iraq.

Two weeks later ECAWAR rounded up two-dozen activists and formed a peace convoy to drive from Edmonton to the U.S. consulate in Calgary to deliver a letter of anti-war support to American Ambassador Paul Cellucci.

The letter, with 24 signatures, was a response to former premier Ralph Klein's comments that Albertans supported the invasion of Iraq.

Police escorted the convoy into the consulate where they delivered the letter to U.S. vice-consul Darian Akry. This was a big step for the Alberta activist community Meggison says.

"It was we the people that stopped the Chretien government from going into Iraq," Meggison says.

Being an active citizen of

"I CAN'T BELIEVE THEY WOULD INVITE A WAR CRIMINAL. IT WAS OUTRAGEOUS AND SHAMEFUL."

gison as one of the conveners of the Edmonton Coalition Against War and Racism (ECAWAR). For the past five years the organization has led street marches from Corbett Hall on the University of Alberta Campus to the TransAlta Arts Barns in protest of the U.S. war on Iraq.

However, on April 4 ECAWAR will be teaming up with the Canadian Peace Alliance and switching its focus toward the war on Afghanistan in light of President Barack Obama's plan for a step-down strategy from Iraq.

"The goal is to put pressure from the left on the Obama government not to deploy that 17,000 cannon fodder to Afghanistan," Meggison says about the American's latest commitment to send in more troops.

Meggison's call to the realm of public dissent came over the news

translators the one armed man was allowed to continue working on the settlement, but Meggison left the kibbutz shortly after discovering that its purpose was to expand the Israeli frontier.

Over the next three decades Meggison would hone his activist chops in the U.S., England and on Canada's eastern seaboard by getting involved in the peace movement.

Between organizing protests to fight unemployment and lobbying against the use and development of nuclear weapons and cruise missiles Meggison became a seasoned veteran in the activism scene.

However, he still feels that his best work was done right here in his hometown of Edmonton.

He recalls a protest organized by ECAWAR on March 20, 2003 that saw 18,000 Edmontonians take to

Meggison's caliber is tiring work, and in June he will be taking a four-month leave from his activism and job to travel Western Europe with his wife Marie Chidley to retrace the steps of revolutionaries in Dublin, Ireland and Barcelona, Spain.

"It may be preretirement planning, but I don't plan on dropping my activism," Meggison confides.

"What I'm hoping is that it will provide a rejuvenation. Thirty years in the saddle is a long time."

Regardless of where he finds himself in the future Meggison says that his ideals born in the peace movement of the 1970's are something that he will hold for the rest of his life.

"Make love, not war' is a slogan I will carry to my ultimate planetary retirement."

Once a realm ruled exclusively by Hippies, the altruistic, drugged-out musical lifestyle has sheltered a new subculture for nearly a decade now. Ravers — or "children of the night," as they have fawningly named themselves — and are the next in the alternative lifestyle corral. Both groups are fundamentally pacifist, but what if someone laced their weed and their water bottles with a competition drug? A drug so potent that it drew the two sides together in a conclusive battle over the last organically grown peach? Let's see who prevails in this battle of patchouli vs. pacifiers...

Musical Taste

Hippies have an army of psychedelic rock gods and goddesses that include Joplin, Hendrix, The Dead, Young, and Phish. Ravers have DJ Door Prize, MC Silent Auction and Hi5. Although some Ravers may argue that all dance music is rave music, I would argue that not all dance music is actually music.

Advantage: Hippies

Social Rebellion

Hippies have given us the love-in, communal living, The Institute for Contemporary Shamanistic Studies and the Manson Family. Ravers have given us all-night dance parties rampant with older Ravers selling younger Ravers second-rate drugs, a wealth of topics for Afterschool Specials, and addictions to expired cough medicine. These "raves" or "kandi kid rodeos" do little more than confirm that suburban youth have too much money on their hands. Staying up all night might be a protest against your parents, but the Monkey Wrench Gang and Greenpeace have them beat.

Advantage: Hippies

Post-Secondary Employment

Hippies: Planet Organic, Mountain Equipment Coop, IBM/Macintosh. Ravers: Arby's, Drug Testing Laboratories (as both pharmacists and subjects), RCMP.

Advantage: Hippies

Side Effects Of Lifestyle

Hippies: Dreadlocks, dolphin tat-

toos, the munchies, and PETA. Ravers: Reductions in dopamine content, DAT density, and tyrosine hydroxylase (the dopamine synthesizing enzyme) in the striatum and nearby areas due to amphetamine abuse. Also, rampant inanity.

Advantage: Hippies

Communication Skills

Hippies rely on a verbal diet of "dude," "dudette," "awesome," "far out," "oppressor!" and "Don't harsh my buzz, man, 'cause I'm smoking what I found in my carpet and it's all I got." Ravers rely on a series of grunts, hand gestures, stale glances, glowstick wiggles and the word "PLUR," which is not really a word.

Advantage: Hippies

Reputation

Hippies are known to be cause-driven, patchouli-smelling, tree-hugging, fur-hating, bongoblowing, war protesters with less-than-appealing personal hygiene. Ravers are known to be drug-using, androgynous, inside-joking, scenesters who will one day name their children after bad ideas.

Advantage: Neither

Dancing Prowess

While Hippies can sway back and forth with the best of them, Ravers can perform a series of seizure-like pantomimes while hysterically laughing and crying at the same time. It would be tough to call "falling down from boring themselves to sleep" a dance move, but there is a subtle grace there.

On the other hand, with signature dance moves as "punching the air," "explaining a dogfight," and "my face is made of boners," the Ravers get points just on creativity.

Advantage: Ravers

Winner: Hippies

In the end, the Ravers are beset by the same stereotypes that tarred Hippies back when they were the misunderstood counter-culture. But the Hippies still take a resounding modern-day victory. Remember, though: there is no real winner, as both Hippies and Ravers must eventually grow up, get real jobs, and join the establishment they once rejected.

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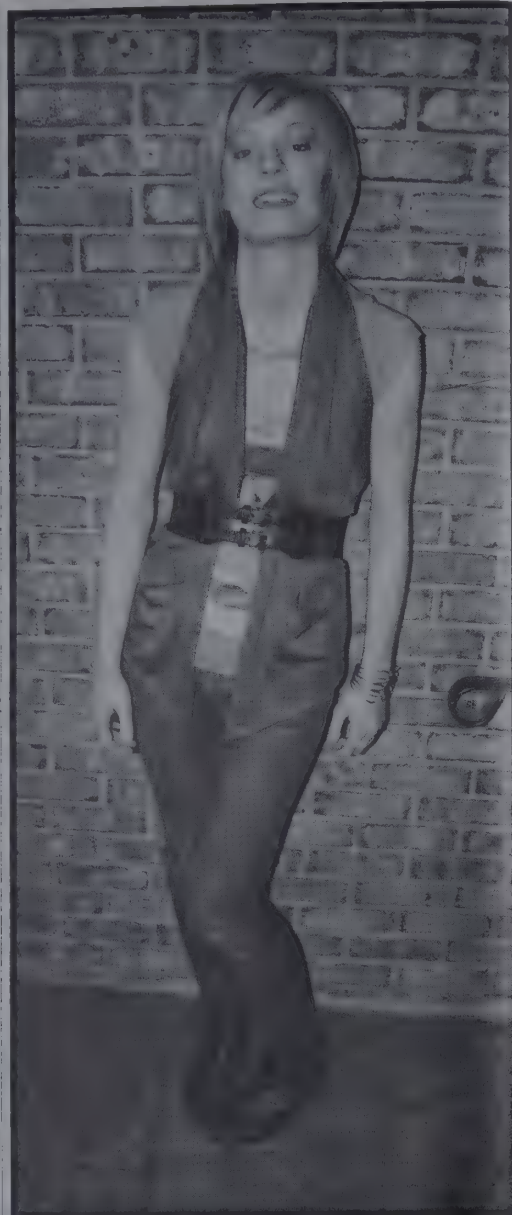
CATALYST THEATRE:
 Artistic Director: Jonathan Christenson (Edmonton AB)
 Designer: Brett Gerecke (Edmonton AB)

NEOWORLD THEATRE:
 Founding Artist: Prabhu Camwartha (Vancouver BC)
 Artistic Producer: Marcus Youssel (Vancouver BC)

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myLook

Fontaine Schaefer | Interior Design Student

BY CHANTAL GAGNON

My Look: Eclectic.

Wearing: A grey knitted backless vest, a T-shirt with talking pudding on it, skinny jeans and my favourite slouchy boots.

Hair: My hair is all about the volume. I just recently cut it short. I used to have the Victoria Beckham bob, but I'm over that now.

Accessories: I just like really unique, vintage-inspired jewelry and accessories. I like big belts. I'm really into birds and leaves right now. I also have a big glasses fetish. Most of mine are not prescription. Ironically enough, I am not wearing any right now.

Inspiration: I'm inspired by the street style articles in Nylon magazine. But all in all, I pretty much just want to be European.

Into: I like to make art, dancing, sewing, and knitting. I'm pretty much an old grandma. Next thing you know, I'll be selling my stuff at the Butterdome craft sale!

Wanna be in My Look? Send your photo to style@see.greatwest.ca.

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Alberta

DINING • RED MEAT • BY SCOTT LINGLEY 1760 words

Decadent Eating, But We're Worth It

IT TAKES PLENTY OF DISCIPLINE TO ENJOY EVERY BITE AT THE LUXURIOUS BISTECCA ITALIAN

BISTECCA ITALIAN STEAKHOUSE AND WINE BAR
7365-110 St., 479-2115

The Sorrentino's family seems to have sprouted another wing with Bistecca, a luxurious steak and wine bar in what will hopefully one day be a more accessible part of southwest Edmonton. I don't want to entirely credit the crap weather we've been having with the cordial attentiveness of Bistecca's young staff on my recent visit, but it's fair to say there weren't too many other patrons who braved the cold and snow on that particular night to vie for service.

All the better for the Perennial Co-Diner and myself to obtain a cozy booth without the benefit of a reservation and to enjoy frequent visits from three servers and the maitre d' during the course of our meal.

In addition to its dimly lit warmth and elegance – not always an easy thing to achieve in a large room that looks out on a parking lot full of snow – Bistecca reflects the abiding passions of Sorrentino's corporate chef Sonny Sung in its emphasis on

locally sourced ingredients and traditional Italian cuisine, with a subtle Asian influence that manifests itself in surprising ways. I'll get to that in a moment. Bistecca also boasts an impressive array of wines, a respectable proportion of which are available by the glass in case you feel tempted to match the vintage to each course of your meal. Being at best a wine amateur – and at worst an utter fraud – I went with an Argentine Malbec of my acquaintance before I was even sure what I would eat.

THE TAB: \$80 FOR TWO (FOOD ONLY)
THE GIST: A DECENT STEAK EXCEPTIONALLY SURROUNDED
TRY: THE BISON RIB-EYE (\$30)
OH, AND ALSO: THE BUDINO PANETTONE (\$8)

The choosing was not easy, especially with a featured special of duck breast, but I thought it apt to order steak in a steakhouse. Our server's explanation of the different cuts of beef available bordered on a bovine anatomy lesson, but that didn't discourage me from ordering a 10-ounce New York strip loin (\$28). Co-Diner wavered before ordering the 10-ounce bison rib-eye (\$30). We decided to split an arugula salad (\$10) to get things

rolling. Some crusty Italian rolls and sweetly earthy truffle butter were also supplied.

Apparently we were also enjoying the kitchen's undivided attention because our salad emerged instantly. For some reason arugula gets a bad rap as elitist food, maybe because it's tricky to pronounce, but you can always just call it rocket, which sounds way cooler and doesn't change its fresh, mildly peppery flavour at all. In our salad, it was tossed with a dryly sweet vinaigrette, rinds of spicy

looked like it had been cooked to the same level as Co-Diner's medium rare. This didn't present a big problem to me, as the steak was still tantalizingly pink and juicy. Still, a taste of Co-Diner's bison rib-eye, a fatter cut from a leaner animal, made me contemplate creating a diversion so I could switch our plates.

What our meals did have in common was extraordinary complements to the meat – a mound of candied red cabbage, rich mashed potatoes with a mild sting of wasabi, root vegetable purée dosed with roasted coconut (and lots of butter) and braised asparagus tips treated with mild Indian spices. Every bite was its own little world of flavour and it took a little discipline to slow down and savour the scenery.

Just when we thought we'd reached the limits of our self-indulgence, our server persuaded us that what we really needed was an order of budino panettone (\$8), a rich bread pudding made with Milanese sweet bread, loads of toasted pecans, and crème anglaise. As we made our way through the opulent dessert in small-but-mouth-filling bites, the maitre d' dropped by to express his surprise that we could successfully share one order.

RESTO CAPS • RECENTLY REVIEWED • BY SCOTT LINGLEY

ACCENT EUROPEAN LOUNGE

8223-104 St., 780-431-0179

THE TAB: \$51 for two (food only)

THE GIST: As ever, a Euro-comfort food landmark

TRY: The steak tartar (\$14)

AVOID: Strenuous post-dining activity

COLONEL MUSTARD'S CANTEN

10802-124 St., 780-488-1590

THE TAB: \$41 for two (food only)

THE GIST: Multi-hued sammich joint does gourmet dinner

TRY: Caramelized onion and roasted tomato pizza (\$12)

THE COPPER POT

101-9707-110 St., 452-7800

THE TAB: \$67 for two (food only)

THE GIST: Fabulous new menu, great view, a casual-fancy night out

TRY: Braised Bison Short Ribs and House Made Duck Sausage (\$30)

AVOID: The politicians

EL RANCHO SPANISH RESTAURANT

11810-87 St., 780-471-4930

THE TAB: \$33 for two (food only)

THE GIST: Solid Mexi-Salvadorean fare, nice room, indifferent service.

TRY: The Enchilada Mexicana

BEWARE: Mathematical errors

FANTASIA NOODLE HOUSE

10518 Jasper Ave., 780-428-0943

THE TAB: \$17.40 for two (food only)

THE GIST: Serviceable Vietnamese

THE HAT RESTO PUB

10271 Jasper Ave., 780-429-4471

THE TAB: \$42.95 for three (food only)

THE GIST: Edmonton greasy-spoon landmark goes upscale

TRY: The Burgers!

BEWARE: The sticker shock.

MASALAZ

4218-66 St., 780-484-0582

THE TAB: \$28 for two (food only)

THE GIST: Affordable, authentic south

Indian cuisine, strip-mall ambience

TRY: The masala dosa with sambar (\$6.99)

AVOID: The table near the entrance

MUCHO BURRITO FRESH MEXICAN GRILL

10124-109 St., 780-429-4220

THE TAB: \$8.48 (food only)

THE GIST: You were expecting fancy, maybe?

TRY: The burrito

AVOID: The lunch rush

PIZZERIA PREGO

5860-111 St., 780-439-7734

THE TAB: \$19.49 (12-inch loaded pizza)

THE GIST: Hand-crafted pizza in a class of its own

TRY: The salads.

SUSHI WASABI

5714-111 St., 780-433-0533

THE TAB: \$50 for two (food only)

THE GIST: The best raw fish in town

TRY: The assorted sushi or sashimi

AVOID: The construction on 111th Street

THAI ORCHID

4005 Gateway Blvd., 780-438-3344

THE TAB: \$63 for three people (food only)

THE GIST: Delicious, if not overly generous, hidden Thai gem

THAI ORCHID

4005 Gateway Blvd., 780-438-3344

THE TAB: \$63 for three people (food only)

THE GIST: Delicious, if not overly generous, hidden Thai gem

RIGOLETTO'S

10305-100 Ave., 780-425-6506

THE TAB: \$50 for two (food only)

THE GIST: Old fave boasts new address, same fine menu

TRY: Hunter's rigatoni

AVOID: The package deal

CHICKEN FOR LUNCH

Scotia Place Food Court (10060 Jasper Ave.)
780-425-9614

THE TAB: \$7.75 (cash only)

THE GIST: Food court legend still standing tall

TRY: Whatever you're given

AVOID: The noon gridlock

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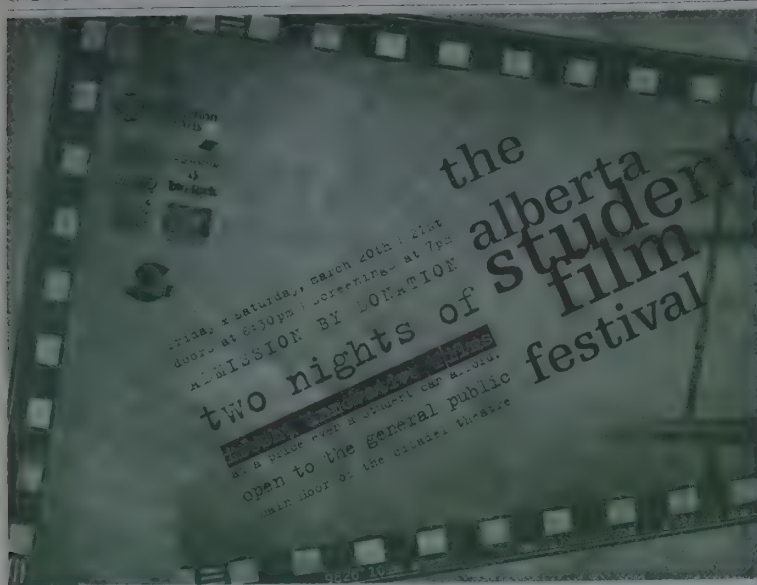
- 1 Right Round, Flo Rida ft. Ke\$ha
- 2 Crack a Bottle, Eminem
- 3 Poker Face, Lady GaGa
- 4 Dead and Gon T.I. ft. Justin Timberlake
- 5 Kiss Me Thru the Phone, Soulja Boy
- 6 Heartless, Kanye West
- 7 Singel Ladies, Beyonce
- 8 Untouched, The Veronicas
- 9 Sex On Fire, Kings Of Leon
- 10 My Life Would Suck..., Kelly Clarkson

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trailer park boys!

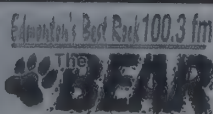
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LIFE • DRINKING | 687 words

Bloody Sausage Meets Road Tar



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SOUTH AFRICAN WINE
PINOTAGE IS NOT FOR THE
FAINT OF PALATE

South Africa: what comes to mind when I utter those syllables? Images of lions and the Serengeti, shuddered recollections of apartheid, Sarah Palin's idiot assertion that Africa is country, not a continent?

Alas, having never visited this land myself, I must piece together a picture from the fragments I've gleaned from textbooks, television, the Internet — and wine.

Truth be told, I probably know way more about South Africa's wines than I do about its politics. I hang my head in shame, but doggedly soldier on to the subject at hand: South Africa's viticultural pride and joy — Pinotage.

lovin' care, oak aging, and perhaps a year or two of bottle age, the wine is delicious. Time smooths out the flavours until there isn't anything, too untamed — just enough to make things interesting.

Pinotage also tends to have medium tannins and it usually retains rather high acidity, meaning that well-made examples can age for some time.

The grape goes in and out of fashion on the international scene, but ever since the late 1990s it has been the mascot of South African wine. Lots of cheap stuff is made; but a fair amount of higher-end bottlings are also produced. And since Pinotage just doesn't have the cachet of Aussie Shiraz or Napa Cab, it's never terribly expensive — you can find great examples for under \$30.

Perhaps because of its fickle reputation, Pinotage really hasn't found a home outside South Africa. There are very limited plantings in New Zealand, California, and Canada.

The local liquor stores stock lots of Pinotage from South Africa, but there is currently only one available from New Zealand and one from Canada.

RECOMMENDED WINES

JACOBSDAL PINOTAGE (STELLENBOSCH, SOUTH AFRICA): \$22
KANONKOP PINOTAGE (STELLENBOSCH, SOUTH AFRICA): \$27
SOLJANS PINOTAGE (GISBORNE, NEW ZEALAND): \$20

Pinotage is one of Pinot Noir's innumerable mutant offspring, spawned from the crossing of this genetically unstable grape with Cinsaut, an Italian variety. Cinsaut was commonly known as Hermitage at the time the variety was created in 1925; hence, it became known as Pinotage. Although South Africa devotes only a small percentage of its vineyard space to this grape (about seven per cent), it has become synonymous with South Africa's wine industry.

But Pinotage isn't for everyone. It tends to be volatile, with wild aromas that can be so pungent as to offend all the most forgiving of palates. It often has an acrid quality, like road tar or hot asphalt. It can also have a coppery element, kind of like blood. Yet it also has a rampant fruitiness — cherries, plums, bananas — and a distinct meatiness.

Needless to say, many people aren't keen on a wine that smells like bloody sausages and ripe fruit baking in the sun on a newly paved road.

However, that description represents the extreme of Pinotage's flavour profile; with some tender

From the limited number of examples I've tasted, the kiwis tend to make Pinotage more for an international audience. That stinky, meaty component is very minor, sometimes even nonexistent. The fruit is fairly prominent, but held in check by New Zealand's cooler growing season.

These wines are good, but I've yet to taste one that captures the essence of the grape. Call me crazy, but I guess I have a penchant for stinky meat.

And on that note, always pair Pinotage with meat. Okay, not always, but that's probably the most harmonious pairing, one that also keeps the wine's wildness in check. Lamb sausage is an excellent (and traditionally South African) choice.

The wine's gaminess also pairs well with other garney meats, like goat or rabbit.

You may also get away with matching Pinotage with cheese, especially goat cheese or other aromatic types (though stay away from blue cheese).

And for those who don't mind a little funk, most of the wines are just fine on their own.

EVENTS

ARTS MARKET/CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 118TH AVE., MAR 15 Artists and artisans from the community and beyond, sharing unique gifts with local flavour. From 10 a.m. to 2 p.m. Info: www.theartcarrot.ca.

BUILD AN ONLINE NEWSROOM BUSINESS LINK, 100-10237 104TH ST., MAR 25 Workshop focusing on how to build and maintain your online newsroom to attract the media as well as enhance and protect your company's reputation online. Doors at 10 a.m.

EDMONTON WORLD WATER DAY CITY HALL, #1 SIR WINSTON CHURCHILL SQUARE, (99 ST. AND 102A AVE.) MAR 20 Official Civic Date Proclamation Reception Celebration. As part of Edmonton's World Water Day week events. Doors at 12 p.m.

EDMONTON WORLD WATER DAY CELEBRATION HYDEWAY ALL AGES ART SPACE, 10209 100TH AVE., MAR 22 With music and art displays. Doors at 2 p.m.

ELEPHANTS IN NEED GARNEAU UNITED CHURCH, 11148 84 AVE., MAR 27 Featuring slideshows about elephants, a silent auction and refreshments. Proceeds to support orphaned and wild elephants in Sri Lanka. Doors at 6:30 p.m.

FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704 111TH AVE., For parents and children up to 17. Doors at 6:30 p.m. Info: 780-474-7671.

FUNDING AND GRANTS INFO SESSION TRANSALTA ARTS BARN, 10330 84TH AVE., MAR 24 Presented by The Alberta Music Industry Assoc. Doors at 6:30 p.m.

ILLUMINATIONS CITY HALL, #1 SIR WINSTON CHURCHILL SQUARE, (99 ST. AND 102A AVE.) MAR 21 The largest party in the Winter Light festival season. Participants are encouraged to bring candles and lanterns to join the parade of lights. Info: www.winterlight.ca.

JURIED SPRING ART SHOW AND SALE A. J. OTTEWELL ARTS CENTRE, 590 BROADMOOR BLVD., SHERWOOD PARK, MAR 20-22 Art show and sale. Info: 780-998-3574.

LEGO BRICKS BUILDING CHALLENGES TELUS WORLD OF SCIENCE, 12111 142 ST., MAR 21 Participants play with Lego. Doors at 11 a.m.

MEET THE NORTH - AFTER BUSINESS MIXER WORLD TRADE CENTRE, 600-9990 JASPER AVE., MAR 25 Doors at 5:30 p.m.

PHOTOGRAPHING ALBERTA'S SMALLER MAJORITY ROYAL ALBERTA MUSEUM, 12845 102ND AVE., MAR 20 With Terry Thorman as part of The Edmonton Nature Club's monthly meeting. Doors at 7 p.m.

PHOTOGRAPHY: TAKING GREAT PHOTOS STANLEY A. MILNER LIBRARY, #7 SIR WINSTON CHURCHILL SQUARE, MAR 21 Presentations by Images Alberta Camera Club photographers. Doors at 2 p.m.

SAFARI ON THE PRAIRIE VS ZIMBABWE CHOLERA EPIDEMIC HUNTERBAR HOFBRAUHAUS, 8120 101ST ST., MAR 11 Trans African DJ's / Traditional live music. With artwork from artists in the African community.

SHRINE CIRCUS REKALL PLACE, 7424 118TH AVE., MAR 20-27

SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 10335 84TH AVE., MAR 17 Beginner lessons followed by dance. Doors at 8 p.m.

THURSDAY NIGHT MOVIE CARGO & JAMES TEA, 10634 WHYTE AVE., Doors at 6:30 p.m.

TOURS OF POLAROID'S ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., MAR 19 Andre Grace, University of Alberta Director of the Institute for Sexual Studies and Services takes visitors on a tour of Attila Richard Lukacs and Michael Morris Attila Richard Lukacs and Michael Morris exhibit. Doors at 7 p.m.

UKRAINIAN PYSANKY & EASTER FAIR UNF. HALL, 10629 98TH ST., MAR 21-22 Pysanky and crafts from Ukraine with works by Iryna Karpenko, Stefan Melnychenko and Valeriy Semenok. Doors: Sat 11 a.m. and Sun at 12 p.m.

WRITERS' CIRCLE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 118TH AVE., Writing workshop every Tue of month. Doors at 7 p.m.

READINGS AND LECTURES

ANN ERIKSSON AUDREY'S BOOKS, 10702 JASPER AVE., MAR 19 Author reads from her latest novel *In the Hands of Anubis*. Doors at 7:30.

MIGUEL FIGUEROA UKRAINIAN HALL, 11018 97TH ST., MAR 20 Doors at 7:30 p.m.

RESPONDING TO THE FINANCIAL CRISIS - THE VIEW FROM WALL STREET TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., MAR 24 With guest speaker William Campbell. Doors at 5 p.m.

TED BLODGETT AUDREY'S BOOKS, 10702 JASPER AVE., MAR 20 Poet releases two new works: *The Invisible Poem* and *Poems for a Small Part*. Doors at 7:30 p.m.

WOMEN WRITERS AND "OUR MISS AUSTEN" STANLEY A. MILNER LIBRARY, #7 SIR WINSTON CHURCHILL SQUARE, MAR 27 Isabel Grundy, Professor Emeritus, English and Film Studies speaks about Jane Austen's rise in popularity. Doors at 2 p.m.

QUEER

BISEXUAL WOMEN'S COFFEE GROUP A social group for bi-curious and bisexual women. Every 2nd Tue of the month.

8 p.m. Info: <http://groups.yahoo.com/group/bwemontom>

COMMUNITY POTLUCK PRIDE CENTRE, 9540 111TH AVE. A potluck open to all members of the LGBTQ community. A time to get together, share a meal and meet people from the community. Last Tue of month.

MENT TALKING WITH PRIDE PRIDE CENTRE, 9540 111TH AVE. A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun.

PFLAG PRIDE CENTRE, 9540 111TH AVE. Parents and Friends of Lesbians and Gays: A support group for family members and friends of LGBTQ people. An excellent resource for people whose family members and friends have just come out. First Wed of month.

SENIORS DROP-IN PRIDE CENTRE, 9540 111TH AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu.

SENIORS DROP-IN PRIDE CENTRE, 9540 111TH AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu.

TESG PRIDE CENTRE, 9540 111TH AVE. Transgender Education and Support Group. Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month.

TTIQ PRIDE CENTRE, 9540 111TH AVE. A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun of month.

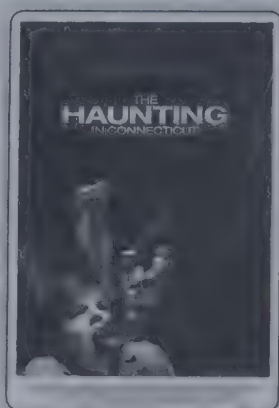
WOMENSPACE BOARD MEETING PRIDE CENTRE, 9540 111TH AVE. A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month.

YOUTH MOVIE PRIDE CENTRE, 9540 111TH AVE. Movie chosen by youth (aged 14-25), usually with LGBTQ themes. Popcorn is served.

YOUTH UNDERSTANDING YOUTH PRIDE CENTRE, 9540 111TH AVE. A place where LGBTQ youth under 25 can gather to have fun and learn about themselves and others in a safe, supportive, and caring environment.

Doors at 7 p.m. Info: yuy@shaw.ca

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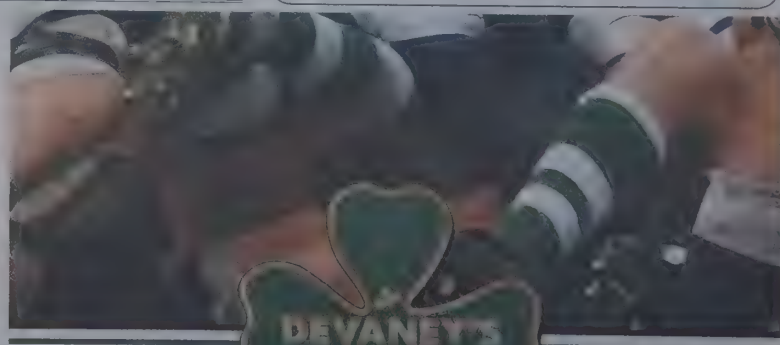


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MUSIC PROFILE • ETERNAL TEENAGER • BY PAUL MATWYCHUK (109 words)

Eleni Mandell's Teenage Kicks

THE SINGER/SONGWRITER RECHARGES HER HORMONES WITH THE TEMPERATURE-RAISING ARTIFICIAL FIRE

Picture Eleni Mandell dead.

Go ahead – don't feel self-conscious about it. Whatever scenario you just imagined leading up to the singer/songwriter's demise, she probably thought about it before you. For instance, "I Love Planet Earth," from her new disc *Artificial Fire*, begins with Mandell picturing herself getting wiped out by a semi on a blasted-out stretch of desert highway.

"I think about all the horrible ways that I might die – like, constantly," laughs Mandell over the phone from her home in Los Angeles. "It is a burden that I have to live with and which drives me crazy. My boyfriend was telling me about that museum exhibit of the bodies – you know, with all the skin taken off?"

Are you talking about *Body Worlds*?

"Yeah, that's the one I hadn't seen it and he was talking about how it's interesting because people don't think about death that much. And I said, 'Who doesn't think about death that much? It's all I think about!'"

Well, she's not dead yet. In fact, *Artificial Fire*, Mandell's seventh album, is one of her liveliest releases to date. She describes it as her "teenage" album, a throwback to her days as a restless 15-year-old, wearing black T-shirts in the California sunshine, buying her first X record, and experiencing her first kiss from a boy. She's never been in better voice, either – on smart, sexy tracks like "In the Door-

way" and "Tiny Waist," she blends country, rock, and jazz in a way that recalls fellow MILF-rocker Neko Case.

"I haven't changed much thematically since I was a teenager," she says. "I started out playing electric guitar, which was the present I got for my 15th birthday. And I really wanted to be in a punk band. But then I discovered Tom Waits and realized I didn't need to be in a band – I could write my own songs and perform them myself and do it that way. So with this album, I've kind of come full circle – I feel very locked into these musicians. My bass player's wife is having twins right now, and now I'm finding out what life is like without him."

Stories about Mandell always mention her early discovery of Tom Waits and X (supposedly her first-ever musical purchase was a copy of their seminal album *Los Angeles* autographed by John Doe himself), not to mention her days hanging out with legendary L.A. music scenester Chuck E. Weiss. So it's reassuring to hear Mandell admit that not all of her adolescent musical tastes were quite so impeccably precocious. "My dad was always buying records and reading about music," she says, "so I think that's where my eclectic tastes come from. But I confess that I did ask him once to buy me a Barry Manilow record. I was also really into Diana Ross around the time of the movie *Mahogany*. And I know that I was caught disco dancing by myself in the living room many times."

"But it is interesting to go from my dad's collection of The Beatles, Bob Dylan, and The Rolling Stones and everything that's in the Top 40 and selling records, and suddenly hear

X and go, 'Oh my God!' and really connect to it, even as a 13-year-old. There's some condition that Oliver Sacks once wrote about that makes symphonies sound like clattering pots and pans. I think I might have the opposite of that – the first time I heard Tom Waits was around the time of *Rain Dogs*, and I was like, 'Whoa! This man sounds like a car! And I love it!'"

Perhaps that's Mandell's greatest strength as a songwriter: the ability to see beauty even in things that seem superficially ugly, whether it's a sunbaked highway, a shag-carpeted living room, or Tom Waits' sandpaper-scoured voice. Some would call that perversity, some would call it open-mindedness, and still others would call it spirituality. There's even a song on *Artificial Fire* called "God Is Love."

"I'm agnostic Jewish," Mandell says. "For me, that song is about being completely amazed by this life, and conscience, and the beauty in the world. And what else can you call it but 'God'? Maybe God doesn't really exist, but it's the word we've decided to use to mean love and appreciation."

"There's a line in the chorus, 'Don't miss the mark,' which is from Judaism. I'm not religious, and I don't know that much about Judaism either, but I remember growing up and hearing rabbis use that phrase – there's not really a word for sinning in Hebrew or in the Torah, but the word that comes closest translates as 'missing the mark.' 'Get it right' – I like that idea. I think it's really cool."

She's on target so far.

Artificial Fire (Zedtone) is in stores now.



Flame On! | Eleni Mandell reignites her teenage passions on *Artificial Fire*. PHOTO BY LAUREN DUKOFF



Insane In The Timpani Membrane | Talib Kweli crammed enough lyrics into *Ear Drum* to supply most ordinary rappers with material for three albums. PHOTO SUPPLIED

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Edmonton Event Centre • March 20
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How good is Talib Kweli? He's so good that not even a guest appearance by Will.i.Am was able to prevent his most recent disc, *Ear Drum*, from being one of the best rap albums of 2007. It was also the best-charting solo disc of his career – buoyed, no doubt, by guest spots by everyone from Kanye West to Norah Jones to jazz-funk legend Roy Ayers, but still a heartening development for any fan of conscious rap. As is the prospect of a new album in 2009, a collaboration with Res and the irresistible title *Party Robot*.

BEWARE OF BILLY

Bonnie "Prince" Billy

McDougall United Church • March 23
\$25 | Ticketmaster

Beware, which arrived in record stores this Tuesday, is the eighth album he's recorded under his Bonnie "Prince" Billy alias (okay, his 10th if you count a couple of collaborations), and he's described it as his most ambitious disc yet. The cover art pays tribute to Neil Young's *Tonight's the Night*, and while the lyrics paint a bleak picture of Oldham's lonely state of mind, the arrangements – complete with xylophones, violins, and sax – conjure comparisons to nouveau-Nashville acts like Lambchop. It's a keeper.

THE SHIRTS OFF THEIR BACKS

Plain White T's

Starlite Room • March 22
\$27.50 | Ticketmaster

Does anyone else out there daydream about this band going on tour with The Cardigans? No? It's just us, then? Fine. And are we the only ones puzzled by their hit song "Hey There Delilah"? Let's see if we get this straight: Delilah is going to school in New York, and the singer is telling her to hang on for two more years – in New York City, mind you – because by that time, he'll be a rock star? Hate to tell you this, dude, but Delilah's been sleeping with some douchebag from her art history class for three months now.

MUSIC PREVIEW • INCORRECT ASSUMPTIONS • BY WARREN HAAS | 514 words

Animal, Vegetable, Musical



Plants And Animals Quiz Time | Can you spot which of the figures in this photo is not actually a member of Plants and Animals? PHOTO BY CAROLINE DESILETS

PLANTS AND ANIMALS' LIVE SHOW CONTAINS FEWER MUSICIANS THAN THEIR CD, BUT JUST AS MUCH ENERGY

PLANTS AND ANIMALS

Starlite Room (10030-102 St.), Fri. Mar 20 (8pm).

"You haven't had the pleasure — or misfortune — of seeing us yet, huh?"

This is the surprising (albeit self-deprecating) response given by Matthew "Woody" Woodley, drummer of Montreal's Plants and Animals, when I ask him how the band arranges their songs live. His answer is unexpected only because the band's debut album *Parc Avenue* is a masterful, multi-layered affair mixing classical rock and free-form jazz inspirations. Can you blame me for assuming that, like so many indie music collectives, Plants and Animals would have to crowd onto the stage whenever they performed live?

However, my assumption was wrong: Woodley tells me that the band opts to tour without the additional musicians heard on the album — a choice not made out of necessity.

"What we do is what's at the core of everything, which is two guitars and drums and singing," he says. "So there's no strings and horns. [Guitar-

ist Nicolas Basque has] turned into a multi-instrumentalist; he plays the keyboards and every once in a while adds a little bit of texture.... I know [the orchestral accompaniment] adds to the songs and it really creates something, but we've come to think of recording and playing live as two different things with the same songs."

And what about concerns that the live performance won't live up to the album? "Essentially we just step it up," Woodley says. "It's a very in-your-face, in-the-moment kind of thing."

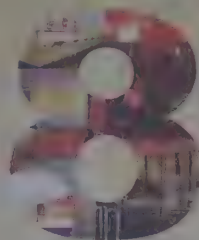
Considering that *Parc Avenue*'s sound is so dispersed, it may startle some to learn that the band recorded it on a 24-track analog tape machine. Woodley says there was a purposeful logic behind this decision as well: "Computers are fast and you can put a million tracks on them as opposed to 24. The thing about analog is ... well, there's two things. It sounds better, and I really like the power of limitations. If we had 100 tracks with all those ideas we were trying out, I think we would have ended up in a black hole trying to dig our way out."

Instead, the choice of technique has paid off; *Parc Avenue* was short-listed for the 2008 Polaris Music Prize and they recently received two

Juno nominations. This recognition has led to increased exposure for the band including headlining tours, a change Woodley says they're still adjusting to. "When we were virtually unknown, opening for bands that were known, we had to go out every night and really try and make an impact in a short period of time," he says. "Now it's a little bit different. People know what's coming and it feels more like you're sharing something rather than presenting people with something."

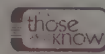
The newfound appreciation has not gone unnoticed: Woodley sounds elated as he describes people he has seen at their shows who are concerned with nothing else but dancing. Seeing this gut-level reaction to their songs has in turn made the band work harder at performing live — so maybe it's not such a bad thing seeing them play after all.

"You go into a room [that's] full of people and you're excited and there's an energy in the room, it just kind of carries you," Woodley says. "The audience can feed you and make you want to play, give that extra 10 per cent. That's what hockey players give, right? 110. So we try to give 110. We're up onstage dancing, so if other people are too, we're all getting along pretty well, aren't we?"



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The Man With 1,000 Clarinets On His Chest

"KLEZMER MONGREL" GEOFF BERNER SAYS THE ACCORDION IS THE PERFECT INSTRUMENT FOR THE OBAMA ERA

GEOFF BERNER

w/ Bob Wiseman & Doug Hoyer, The ArtTery (9535 Jasper Ave), Sat, Mar 21 (9pm). Tickets: \$10 in advance (available at Megatunes, Blackbyrd, Listen, and TIX on the Square), \$13 at the door.

Geoff Berner's latest album, *Klezmer Mongrels*, kicks off with a choppy, guttural moan — imagine an accordion making the same noise as that gaping Japanese kid from *The Grudge*. It's an odd sound to open the final album in Berner's "Whiskey Rabbi" trilogy, which includes 2005's *Whiskey Rabbi* and 2007's *Wedding Dance of the Widow Bride*. But Berner figures these knee-deep-in-crap tunes we're living in are no occasion for pretty sounds.

SEE crashed in on the outspoken but good-humoured musician in his Vancouver home, and found him more than willing to talk about squeezing boxes disturbing shit and his affection for our big boom/big crash city.

We're quite excited to have you visit us in Edmonton.

I'm glad. You know, Edmonton is the first place I had a draw in this country. It was the first city that kind of "got" me. People weren't saying, "Well, that's interesting." In Edmonton they were more like "This totally makes sense. Accordion, awesome! Oh yeah, drinking — we're into that too! Come back soon!" See, Edmonton was especially good before the big oil boom and I expect that it's going to become fun again now that the boom is over. People talk as if there wasn't any pain when Edmonton was booming — except no musician could find a place to live for under a million dollars a month. The venues were all shutting down because nobody could afford to run a bar when people wanted to turn it all into condos. Edmonton's music and culture might be on the

rebound, know what I mean?

SEE Might you venture a guess as to why Edmonton got you before anyone else? Is it that we're a town with so many Eastern Europeans — I'm sure you've heard the "Edmond-chuk" jokes.

I think that that's a big part of it. There was a stigma attached to the accordion in the postwar period that didn't really take in Edmonton. People were actually into accordion there. Edmonton is not a pretty city, but it has a lot of culture and a lot of people who are into culture. It's got almost a Winnipeg feel, where people judge you on your merits, rather than on whether they've decided you're "successful." That's the Edmonton art spirit: "I don't give a fuck what you think about me," and that's the vibe I've always related to.

Can you share any information about the accordion you think people should know?

I have actually written a book about this. [Berner's instructional booklet *How to Be an Accordion Player* was published in 2006.] The most important thing that you learn is that it's not a piano that you hang on your chest, it's actually like 1,000 clarinets that you hang on your chest. It's a breathing instrument rather than a percussion instrument. So you have to treat it as an organic, breathing entity rather than something that you hit.

What was it that drew you to it? Do you think the old stigma about the accordion is waning?

When I started playing, it was because of a punk rock perversity. Most normal people hated it, so that was one of its major recommendations. Half the room would clear before I even played a note. In Europe I never really experienced that time in the wilderness; over there, it's just an instrument. My friend Jason Webley believes that accordions are sexier than guitars. He says he envisions a day coming soon where people are embarrassed to admit that they took guitar lessons. I think we're entering that as part of the Obama era — it's

the resurgence of the accordion and the ukulele.

How did you come to the cover art for *Klezmer Mongrels*? It's very, um, striking.

The artist, Kelly Haigh, who's done portraits of Neko Case and others, got in touch with me and said she'd be interested in doing a cover. I told her what the album was about, and she got back to me and said, "Here's what I see." I thought, "Chh, well, there's no harm in giving that a go," and it turned out to be such a stunning, memorable image that it instantly catches people's attention. How can you go wrong with a dog-headed lady breastfeeding puppies?

What is it that attracts people to a mangy mongrel dog?

Wait a minute here. Now, just because a dog is a mongrel doesn't mean that it has mange. In fact, it's more likely to be disease-resistant if it's got that hybrid vigour that geneticists like to talk about. The purebred dog is going to give you more problems with genetic epilepsy and such. So the mongrel is actually your better bet in terms of strength and vitality. I guess people like the mongrel partly because a lot of people these days are mongrels, whether they know it or not. I think we're riding a zeitgeist here, because we've got a president in the White House who describes himself as a mutt. So this is like a mongrel time.

And in this mongrel time, how do you feel about artists getting into politics? You've put in your own share of time running for office with the Rhinoceros Party and the Green Party of British Columbia.

The leader of a political party is really just the frontman, so it makes sense that they pick people who have done frontman work before. I don't know about Schwarzenegger, but if you're a citizen, you've got a responsibility to participate in the political process. So yeah, entertainers should be running for office, bus drivers should be running for office, sanitation engineers and waitresses should be running for office. The idea that



Rabbi, Run | Geoff Berner's "Whiskey Rabbi" trilogy concludes with *Klezmer Mongrels*. PHOTO BY JESSICA EATON

there should be a professional class of politician and only those people are qualified to lead us totally goes against the idea of a citizens' democracy.

I have to ask about the song "No Tobacco," which makes the case for B.C. weed being good enough to roll without tobacco, as is the trend in Europe. I'm betting that song will become a 4:20 anthem across the nation.

That's what I'm hoping. In Europe they just do that, partly because the weed outside of Holland is weak, or maybe they just dole out the hash in a kind of miserly way. It doesn't make any sense, really. Marijuana

is a relaxant and a hypnotic, and tobacco is a stimulant, so you're basically decreasing the bang for your buck if you're putting a stimulant in with it. But let me say this: after I started performing [the song] around Europe, three months later I heard from my friend in Holland that the new rules in the coffee shops in Amsterdam are that you can smoke weed, but you can't have tobacco in it, because there's a smoking ban in most of Europe now. So it's just another example of how influential I have been in world politics. Yes, I write a song, and a few months later the policy changes. That's how it goes.

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MUSIC PREVIEW • RISING STAR • BY FAWNDA MITHRUSH | 476 words

My-My-My-My Serena



Let It Bead | Serena Ryder looks through a glass dorkily. PHOTO BY MARY ROZZI

LAST YEAR, SERENA RYDER WON THE JUNO FOR BEST NEW ARTIST. THIS YEAR, SHE'S UP AGAINST BRYAN ADAMS, RON SEXSMITH, AND K.D. LANG

SERENA RYDER

w/ Royal Wood, Myer Horowitz Theatre (University of Alberta), Wed, Mar 25 (8pm). Tickets: \$27.50, available through Ticketmaster (451-8000/ticketmaster.ca)

It's become predictable to toss around the phrase "banner year" when you're writing about Serena Ryder. But what else are you gonna do? Since her Juno win last year for Best New Artist (despite the fact that the Ontario native has been singing and recording since 1999), she's broken into a new market — you

know, that big ol' hulk o' real estate to the south — and it's been an interesting trip.

"I was pretty taken aback when I heard about the nominations," Ryder says, "because I was on an American tour. So I was totally in another headspace. I was on my first headlining tour in the States — it was just me and my guitar, playing to new audiences and a few places I hadn't been before, basically starting over again in a new market. And then I get this call, which was a bit of a reality check and then also a fantasy come true."

But what's really trippy for this 25-year-old songstress is her competition in the 2009 Junos. In the Adult Alternative Album grouping, she's pitted against easy-listening, jazzy-

folkish stars like Kathleen Edwards, Ron Sexsmith, Hawksley Workman, and Sarah Slean. But in the Artist of the Year category, Ryder's competing with Bryan Adams, City and Colour, k.d. lang, and Sam Roberts.

"It's insane!" Ryder says. "For me, the biggest trip is k.d. lang. She's just a phenomenon, and to be in the same category as her is unbelievable. I'm going to try not to think about it too much because I'll just get way too nervous. I feel very honoured, and very nervous. And very excited, of course."

Her predictions? Yeesh, you can't get her to stop fussing over fellow Torontonians Dallas Green.

"Oh gosh, I think City and Colour's got to win — for sure," Ryder says. "Dallas is amazing. He's been working really hard, and he's been doing it for a long time, so I think he deserves to win. I played a show with him a few months ago, and he played the whole record [2008's *Bring Me Your Love*]. It was just beautiful; he's so talented."

By this point, Ryder's practically written herself right off the ballot. In terms of predictions for this year's New Artist winner, she says the only artist she's familiar with comes straight from our very own urban music scene. "I know Kreesha Turner really rocks, but I'm a bit behind," she laughs. "I listen to AM, so I have no idea what's going on. But I've seen interviews with her and I've heard that she's just a real awesome girl, a real sweetheart. Very dedicated to her music."

She has a Juno-night tip for Turner as well: "Just wear really comfortable shoes, first and foremost."

Now that's advice any girl can appreciate.

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Witch And Famous



WILDLIFE FISH GRIWKOWSKY

NEW CITY PRACTISES WITCH-CRAFT, BEBOP CORTEZ GETS AIRBORNE, AND WAYNE INKS A LITERARY DEAL

As will happen when hemispheres are involved as a setpiece, the city was cleft in two on the weekend as the *Witch* and *Faunts* shows were scheduled on the same overweight night. Staying true to the north strong and free, the metal gig saw *Twin Fangs* and *The Get Down* open for headbanging *Witch*, whom New City had flown in especially for this one jagged spectacle.

As predicted, the show was better than last year's *Paralyzed* CD, a little froopy-groovy from a distance but certainly skeleton-vibrating once you quit hanging out with your MILF and jumped into the pit. Their hair alone was hypnotic as it caught the primary-coloured spotlight gels, with

ing like a major threat to steel the nerves. He was reportedly drinking his face off in Montreal at last check. We so knew you could do it, Super Grover!

Those of you with calendars, looking for a little taste of the other side: "On Thursday, April 2nd, 2009, the ESO will celebrate the launch of the upcoming 2009/2010 season with a free noon-hour concert for our patrons, sponsors, and the community of Edmonton. Leading the ESO into their 58th season, and his fifth as Music Director, William Eddins and the orchestra will present a rousing selection of pieces live on the Winspear stage."

Now, remember: gaining access to the "upper class" must be accomplished in stages, and not so quickly as to throw your body into hypovolemic shock as your body lies bleeding on the floor. So if you have to take a couple extra days to leave your "Bear Wear" out in the alley for the homeless, no one's going to judge.

Today's final item is about that posh cousin to music, literature. Local author Wayne Arthurson explains how he came to be on the same label

THE GET DOWN OUT-THRASHED AND OUT-ROCKED WITCH ■ NINE OUT OF TEN MEASURABLE FACTORS.

rhythmic, bluesy metal stretching all the way back to, appropriately enough, Sabbath's "The Wizard" ... enough to make you wonder if the mystic connection between that song and this *Witch* business is intentional piggybacking. Notice also how creepy imagery of decay plays on both Black Sabbath's and *Witch*'s debut album covers. Throw the "Priestess" band concept into the discussion and write a 300-word essay due at the end of the week.

As fine as the import section was, I must confess a certain pride as *The Get Down* out-thrashed and out-rocked *Witch* in nine out of 10 measurable factors, including volume, sweat, and anything beholden to Pat Bourne and Ted Wright, our anti-Grinace.

That band fucking rules.

Congratulations are in order for *Bebop Cortez* who, despite being unnerved by the prospect of flying to the point of total debilitation, hopped on a plane to Montreal Sunday and stayed on it. The solo virtuoso is playing guitar in *Kristine Nutting's* sexy/gory play *Pig* — currently touring various stops across the country — and Nutting threatened to disown him unless he could sit down and have stewardesses explain to him how a simple seatbelt works. Noth-

as Edmonton's *Minister Faust*. Musicians will hear some familiar notes, I think.

"It's a two-book, five-figure deal with *Tor/Forge*. I spent almost two years trying to sell the book in Canada and after being rejected by around 15 publishers and almost every single Canadian literary agent, I decided to market it in the U.S. Within three months, I got an agent in New York and the first publisher she sent it to *Tor/Forge*, made me an offer. Because of the size of the company, it took almost 18 months for the official offer to come through and I just signed the contract before Christmas and received my first advance cheque in January.

"The books are the beginnings of a mystery series set in Edmonton and the editor who bought the books wants the already-written manuscript to be the second book, so I'm writing the first book, which is due in July. I have about 55,000 words written already and I started working on it in December, so July should be no problem. No publication date yet, although my contract says they have to publish it within two years of July 2009."

Arthurson joins *Faust* and, of course, *Todd Babiak* in the ranks of Edmonton authors who, rather awesomely, set their novels in our city.

CD REVIEWS



Gallo Pop

SERGE GAINSBOURG
Histoire de Melody Nelson
 (Universal)

★★★★☆

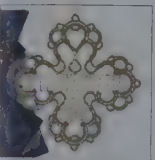
An audacious mixture of pretension, sleaze, and indefinable cool that's uniquely French, Serge Gainsbourg's 1971 concept album is now available in a new CD edition — and while the music may be digitally remastered, the content is as skeezy as ever. Gainsbourg talk-sings us through the story: one day he's driving his Rolls Royce through Paris when he collides with 15-year-old nymphet Melody Nelson on her bicycle. (The first thing he notices when he hits her is how her skirt rides up and reveals her panties; the second is that she's a natural redhead.) They fall in love, they go to a fancy clandestine hotel to have sex, soon after which Melody dies in a plane crash over New Guinea, leaving Gainsbourg behind to soliloquize about their relationship over a series of slow, jazzy grooves. You can practically smell the cologne and Gaulois smoke wafting off them. It's the perfect makeout album — provided the girl you're with doesn't speak French well enough to detect the outrageous male fantasy it's espousing. Even if you don't buy the album, be sure to check out the videos on YouTube featuring the irresistibly homely, middle-aged Gainsbourg squiring the teenaged Jane Birkin around a museum filled with paintings of reclining odalisques. PAUL MATWYCHUK



Soviet Synth

HANDSOME FURS
Face Control
 (Sub Pop)
 ★★★★★

Listen to *Face Control* in its entirety (whether for the first or 15th time), and you can't help but feel Handsome Furs are making a statement, I'm not talking about the political or social commentary they've laced throughout the lyrics, but rather the proclamation that they are serious about crafting affecting, exotic-sounding rock and roll. Dan Boeckner and Alexei Perry have created a fully realized audible account of their travels throughout Russia and the Baltics, making an unexpectedly convincing argument for the establishment of a "Russian synth rock" genre. Perry's drum machine provides much of the Eastern touch; Boeckner is wrapped up in making his irresistible guitar riffs sound like they are coming from outer space. I confess: "I'm Confused" and "Nyet Spasiba" made me want to pump my fist like I was Bruce Springsteen. Unlike on their 2007 debut album *Plague Park*, Boeckner and Perry refuse to slow things down. With beautifully deployed distortion, haunting drumbeats, and howling vocals about devotion and isolation, *Face Control* is an all-out attack on the senses. WARREN HAAS



Instrumental Whimsy

BELL ORCHESTRE
As Seen Through Windows
 (Arts & Crafts)
 ★★★★★

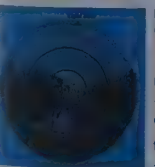
On first spin, Bell Orchestre's *As Seen Through Windows* sounds a bit like a soundtrack to a Wes Anderson film — the band's second full-length release is a collection of light, quirky instrumentals that sound tailor-made for piping into the Tenenbaum house on Archer Avenue. By the second play, however, you start to recognize the tapping percussive shifts of *Arcade Fire* — Arcade fire multi-instrumentalist Richard Reed Parry is actually in there somewhere, along with Jorane's Stefan Schneider — and the heavy, squishy sounds of feet plodding through mud, all knitted together with sighing horns and strings. There's a little bit of Godspeed You! in here, a little bit of obtuse modern dance, and a whole lot of breezy symphonics. It's a nice, easy listen — the tracks range in length from two minutes to 12, and there's enough on each to keep you entranced as you stare out your window while the draft softly swishes the curtains around. "Icicles/Bicycles" and "Air Lines/Land Lines" in particular are absolutely wonderful tunes to gaze by. FAWNDA MITHRUSH



Far-Out Visions

REINHARD VON BERG
Fort-Tasten
 (Upela)
 ★★★★★

Reinhard von Berg has been a fixture on the Edmonton experimental scene since the 1960s. As one of the pioneers of electroacoustic music in Canada — his early work appeared years ago on our very first vinyl anthology of the genre — he certainly deserves much more recognition than he gets. Luckily, he's finally started to get it — at least in Europe, a development that's resulted in the release of this excellent CD focusing on the composer's organ output and demonstrating an impressively wide range of styles and techniques. Standout pieces include the intriguing and amusing "Pflingstra (ä) uschen" and the brilliant "Visions," both of which represent the apex of von Berg's timbral inventiveness — as well as his status as a classy lyricist, serious metaphysicist, and kindly humourist. There's only one word to describe the impact of this music: "grrroovy" (the "r" must absolutely be rolled and the "o" prolonged). Strongly recommended to those who love listening dangerously. PIOTR GRELLA-MOZEJKO



Lovely Lullabies

VETIVER
Tight Knit
 (Fat Cat)
 ★★★★★

Vetiver's fourth album is a perfect companion to a meandering summer day — perhaps something nice to tuck away for the day when Edmonton emerges from this ridiculously long and cold winter. Like Sub Pop alumni Fleet Foxes and Iron & Wine, *Tight Knit* has a warm, lulling sound that's a reminder of the virtues of musical simplicity and intimacy. On the opening track, "Rolling Sea," the quiet guitar intro and sweet singing bring invites the listener to soak in a '70s folk sound that suggests a very rare, yet also very gentle Beach Boys. That's followed by the jumper, snapper "Sister," whose sexy, carefree bassline and effortless drumming are perfect (perhaps a bit too perfect) for a light beer commercial. *Tight Knit* is hardly the most demanding or challenging record ever made, but it manages to turn that lack of urgency into a virtue — add it to your sun-drenched afternoon playlist and let the hours melt away. CURTIS KNIGHT

LISTEN · BY FISH GRIWKOWSKY

FAUNTS

FEEL LOVE. THINKING OF.

Another band that traditionally tends to outperform their records and remixes live, Faunts' new album might take time to grow on you if you don't happen to turn it up loud enough. So start with that knob far to the right.

Truly, though, its perfect beats, whispery lyrics, and digital snowflakes wouldn't offend a sleeping embryo — modular, active, hypnotizing lullabies that bring to mind Radiohead, The Notwist, New Order, and, if you happen to truly know your bones, Jean Michel Jarre — especially on the misty, soundtrack-ready instrumental "Das Malefiz." None of those four bands have the discernible psychic interplay of the three Batke boys, mind you. As a result, the e-pop is seamless from song to song, even when Paul Arnusch drops in a pop touchdown as standouts as "It Hurts Me All the Time." And while you could accuse them of too much nostalgia, I think it's forgivable and an exciting mix, even if the emotional narrative tends to be a little OMD. Hey, not everyone understands girls as well as Ice T. Anyway, a very solid piece of alien technology. ★★★★★

XL BIRDSUIT KISSES

Arriving by time machine with mixed-up co-ordinates, this Calgary recording finally sees the light of commerce almost seven years after its studio birth. XL Birdsuit is the former band of Chris Vail (Vail Halen, Key to the City) and Paul James Coutts (Twin Fangs) — the two being bizarre versions of one another in more ways than physical size. Listening to this record while keeping in mind their subsequent projects — and we really have no choice regarding that — you can feel Coutts' crisp metal tearing free from Vail's jaunty robotics. Because of this historic tension, though,

the two are a curious, interesting fit. In many ways, this eight-song EP could have been recorded post-Vail Halen as an attempt to experimentally regroup... but that's not the way these boys work.

XL Birdsuit's disciplined take on "Jeremy Bentham's Theme" may actually surpass the Fangs' powerful version — it comes off as a wicked remix, either way, that coincidentally lines up as a reference in a recent episode of *Lost* as bald John Locke's alias. Now even if you're not familiar with the Fangs' work,

"new" songs like the punchy "third Coming" will get you standing. "E.Q.P.," meanwhile, which deals with a capsule opened in the year 2017, shows Coutts off as a sadder, calmer, more decipherable singer. As an Alberta blueprint, or just as an album, this is well worth capturing off iTunes. ★★★★★

OLD SCHOOL JEAN MICHEL JARRE OXYGÈNE (1976)

Seeing as the entire entertainment/information economy is evaporating via digital download and even something like *Star Wars* exists now only as CGI, we may as well admit that the robot takeover all started with the sci-fi geeks listening to space music like this. Luxuriously filled with ridiculous synthetic sounds, this album is both one continuous piece of music and the sum of its six songs, some of which begin to preview themselves just seconds into the song before them. As a model for self-contained musical integrity, it's flawless. It's also really fucking weird. As a child, I used to imagine messages were being transmitted through its clicks and purrings, which must have at least something to do with the fact the cover shows the bloody skin of the Earth being pulled off to reveal a dead human skull. Hm. ★★★★★

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HIGHLIGHT • **BAND OF BROTHERS**

Brotherly Love | Dave, Kyle, and Anders Erickson (aka Inward Eye) want to rock your world. PHOTO SUPPLIED

Inward Eye • Jet Nightclub (9221-34 Ave.) • Wed, Mar 25 (7pm)

This Winnipeg punk rock trio — all three of them brothers — managed to put aside their sibling rivalry long enough to release their self-titled debut EP in January without a hitch. Now they're hitting the road with Montreal's Mobile to drum up some buzz. Tickets are \$15.75, available through Ticketmaster.

LIVE MUSIC

THURSDAY

Live Music

JOHN WORT HAMMAM & FRIENDS BLUE CHAIR CAFE

9624-76 AVE. ARDY NORTHROP TRIO, ROB TAYLOR BAND, ERIN SAMBLES, TOM ROSCHINSKY, KELLY PIKULA. Doors at 6:30 p.m.

PEGGY DONNELLY HARBORSONA SECOND CUP, 106 ST. & WHYTE AVE. Doors at 7 p.m.

RATTLE SNAKE ROMEO URBAN LOUNGE, 10544 WHYTE AVE. With Hostile Hero and September Stone.

SUPER STACK BLUES ON WHYTE, 10329 WHYTE AVE.

DJs/Club Nights

HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE, 11607 JASPER AVE.

I LOVE 805 NEW CITY, 10081 JASPER AVE.

MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.

SURELY TEMPLE THURSDAYS TEMPLE, 10030-102 ST.

Doors 9 p.m.

URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 5505-118 AVE.

FRIDAY

Live Music

AS THE ICE MELTS WUNDERBAR HOFBRAUHAUS, 0120-101 ST.

BUSKERS BALL NAKED CYBER CAFE & ESPRESSO BAR, 10134 JASPER AVE. Andy Northrop Trio, Rob Taylor Band, Erin Sambles, Tom Roschinsky, Kelly Pikula. Doors at 6:30 p.m.

HEATHER BOURNE HULBERT'S, 7601-115 ST. Doors at 6 p.m.

HOUSE KATS BLUE CHAIR CAFE, 9624-76 AVE.

IVARDEN SPHERE BRICK BAR & GRILL, 10030-102 ST. With Drum and Bell Tower and Electrichead. Doors 9 p.m.

KEATY TILLYN ROBERTSON STEEPS TEA LOUNGE, 1241 STONY PLAIN RD. Doors 9:30 p.m.

DRUGS A PROBLEM? COCAINE ANONYMOUS CAN HELP! 425-2745 www.ca-northab.org

MIKE SADAVA HULBERT'S, 7601-115 ST. Doors at 8 p.m.

PHYLLIS SIMCLAIR CARROT COMMUNITY ARTS COFFEE-HOUSE, 9351-118 AVE. Doors at 6 p.m.

PLANTS AND ANIMALS STARLITE ROOM, 10030-102 ST. With guests. Doors at 9 p.m.

QUIETUS RENDEZVOUS PUB, 10108-149 ST. With Ecstasy and Death Toll Rising.

RANDALL MACDONALD & CHARLIE AUSTIN FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE Doors at 6 p.m.

SIXTH WAVE MCDUGALL UNITED CHURCH, 10025-101 ST. Doors at 7:30 p.m.

TALIB KWELI EDMONTON EVENT CENTRE, 2556-8882-170 ST. Doors at 8 p.m.

TILLERS POLLY FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK Doors 7:30 p.m.

TROOPER COUNTRY CASINO, 11013 FORT RD. Doors at 7 p.m.

DJs/Club Nights

CONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest DJs.

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation INEXX. Doors at 10 p.m. Info: 414-0233.

DJ DONOVAN WUNDERBAR PUB AND GRILL, 6108-90 AVE.

DJ EDDY TONFLASH BUDDY'S PUB, 11725B JASPER AVE.

DJ SEXKYY 800TS BAR, 10442-106 ST.

DJ SHAWNIBUS ON THE ROCKS, 11740 JASPER AVE.

FORBIDDEN FRIDAYS EMPIRE BALLROOM, #2687, WEM, 8882-170 ST.

FORMULA FRIDAYS LEVEL 2 LOUNGE, 11607 JASPER AVE.

INBETWEEN DAYS DANCE PARTY PAVN SHOP, 2ND FLOOR, 10551-82 AVE. DJ Demanda and DJ Misticulous.

MOD CLUB HAD LOUNGE, BENT, 10538 JASPER AVE.

ULTIMATE DEGRASSI DISCO PAVN SHOP, 2ND FLOOR, 10551-82 AVE. With Spike & Caitlyn, For Real, Acid Wash and DJ Love Shovel. Doors at 8 p.m.

SATURDAY

Live Music

BONNIE "PRINCE" BILLY MCDUGALL UNITED CHURCH, 10025-101 ST.

THE EMERALDS SAWMILL, 3840-76 AVE. With DJ Tommy & Angel Coria. Doors at 6 p.m.

GEOFF BERNER ARTERY, 2525 JASPER AVE. With Bob Wiseman and Doug Hoyer. Doors 9 p.m.

GRASSTOWNE ROYAL ALBERTA MUSEUM THEATRE, 12845-102 AVE. Doors at 7:30 p.m.

GÜNTHER HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE.

KARLA ANDERSON QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE.

LADIES OF THE CANYON BLACK DOG FREEHOUSE, 10425 WHYTE AVE. Doors at 4 p.m.

MARCH TO THE MAYHEM PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Fenix Foundation, In Oath of Hera, Fear of City and Miskatonic. Doors at 8:30 p.m.

MARK STERLING FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK Doors 7:30 p.m.

PERA DE BOMBA BLUE CHAIR CAFE, 9624-76 AVE. Doors at 7 p.m.

REVEREND KILL RENDEZVOUS PUB, 10108-149 ST. With Carnion Spirit, Stone Marrow and Blasphemy Reborn.

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation INEXX. Doors at 10 p.m. Info: 414-0233.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

DJ SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.

MEANACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY

Live Music

BOSS TWEED BLUES ON WHYTE, 10329 WHYTE AVE.

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Keri-Lynn Zwecker from 4-7 p.m.

CHARLIE AUSTIN DUO BLUE PEAR, 10643-123 ST.

COTTARS FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK Doors at 7:30 p.m.

JOHN REISCHMAN & THE JAYBIRDS STANLEY A. MILNER LIBRARY, #118 WINSTON CHURCHILL SQUARE Doors at 1 p.m.

P.J. PERRY RITCHE UNITED CHURCH, 9624-74 AVE. Doors at 3 p.m.

PLAIN WHITE T'S STARLITE ROOM, 10030-102 ST. With The Februarys. Doors 7 p.m.

REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With Souliyah Fyah. Doors at 9 p.m.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

MONDAY

Live Music

SWOLLEN MEMBERS PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Krypton Kamp and Absent Minds. Doors 8 p.m.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

ELECTRIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

METAL MONDAYS LIKWID LOUNGE, 10081 JASPER AVE.

TUESDAY

Live Music

DAVE MORGAN SEXTET YARBOROUGH SUITE, #11, TOMMY BANKS WAY Doors at 7:30 p.m.

JAMES EHNS CONVOCATION HALL, UNIVERSITY OF ALBERTA, 113 ST. & 91 AVE. With Andrew Russo. Doors at 8 p.m.

SHANE OF GHOSTKEEPER BRICK BAR & GRILL, 10030-102 ST. Doors 9 p.m.

DJs/Club Nights

DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

WEDNESDAY

Live Music

JAZZ & SHIRAZ WEDNESDAYS RED PIANO CAJUN BISTRO & DUELING PIANO BAR, 1638 BOURBON STREET (WEM)

Hosted by Dave Babcock and His Jump Trio.

LUC ROPIEL URBAN LOUNGE, 10544 WHYTE AVE.

MOBILE JET NIGHT CLUB & SPORTS LOUNGE, 9221-34 AVE.

With Inward Eye and Bend Sinister.

SANDRO DOMINELLI COPPER POT, #101, 9707-110 ST. Doors at 6 p.m.

SERENA RYDER MYER HOROWITZ THEATRE, STUDENTS UNION BUILDING, U OF A CAMPUS. With Royal Wood. Doors at 7:30 p.m.

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLLI'S, 201, 10368 WHYTE AVE.

RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

WILD STYLE WEDNESDAYS HIP-HOP BRICK BAR & GRILL, 10030-102 ST.

ONGOING

Blues, Roots & Rock

CLOSE ATTENTION URBAN LOUNGE, 10544 WHYTE AVE.

MAR 20-21

FUNKAFELIA BLUES ON WHYTE, 10329 WHYTE AVE.

MAR 20-21

MISTER LUCKY WHISTLESTOP LOUNGE, 12416-132 AVE.

MAR 20-21 Doors at 9:30 p.m.

MUSIC IS A WEAPON WEEKEND MAR 21-22 Sat at

Alberta Avenue Community Centre: Liv Street Band,

Dance percussion studios, Opus MC, Full Clip Crew, Souliyah Fyah, The Marco Claveria Project and DJ Service. Doors at 7 p.m.

Sun 11 Pavn Shop: Triple Exposure, Echoes, West of Winnipeg, Needles to Vinyl. Doors at 8 p.m.

RED HOUSE CAFE'S IRISH HOUSE, #1, 99 WYDE RD.

SHERWOOD PARK, MAR 20-21 Doors at 9 p.m.

SLOWBURN PALACE CASINO, 2710-8882 170 ST.

MAR 20-21 Doors at 9 p.m.

SQULED OUT YELLOWHEAD CASINO, 12464-153 ST.

MAR 20-21

STONEBABY ENCORE CLUB, #116 957 FIR ST.

MAR 20-21 Doors 8 p.m.

WILD T AND THE SPIRIT BLUES ON WHYTE, 10329 WHYTE AVE.

MAR 20-21

Jazz

DUELING PIANO SHOWS IVORY CLUB, 2940 CALGARY TR.

Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

HARRY ALLEN WITH TOMMY BANKS YARBOROUGH SUITE, #11, TOMMY BANKS WAY

MAR 20-21 Doors at 8 p.m.

KRYSTAL DOS SANTOS JEFFREY'S CAFE & WINE BAR, 9640 142ND ST.

MAR 20-21 Doors at 9 p.m.

Pubs

DERINA HARVEY SHERLOCK HOLMES PUB (WEM) MAR 19-21

DWAYNE ALLEN SHERLOCK HOLMES PUB, 1002-101A AVE.

MAR 19-21

JIMMY WHIFFEN ATLANTIC TRAP AND GILL, 7704-104 ST.

MAR 19-21

LYLE HOBBS ROSE & CROWN, #195, 10235-101 ST.

MAR 19-20

RUM BROTHERS CASINO EDMONTON, 7055 ARGYLE RD.

MAR 20-21

STAN GALLANT SHERLOCK HOLMES PUB, 10012-101A AVE.

MAR 24-28

TODD REYNOLDS SHERLOCK HOLMES PUB, CAPILANO HALL.

MAR 19-20

TONY DIZON ROSE & CROWN, #195, 10235-101 ST.

MAR 24-27

OPEN STAGES

THURSDAY

COAST TO COAST PUB AND GRILL 5552 CALGARY TR.

Doors at 7 p.m.

DUSTER'S PUB 6402-118 AVE. Doors at 9 p.m.

LB'S PUB #110, 23 AKINS DR., ST. ALBERT Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL 552 CALGARY TR.

Doors at 9 p.m.

ROYAL CANADIAN LEGION (NORWOOD BRANCH) 11150-82 ST.

MAR 20 Doors at 7 p.m.

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE. Doors 11 p.m.

CARROT ARTS COFFEE HOUSE 9351-118 AVE. Music and poetry open mic. Doors 11 p.m.

COAST TO COAST PUB AND GRILL 5552 CALGARY TR.

Doors at 9 p.m.

CROWN PUB 10709-109 ST. Doors at 1:30 p.m.

LB'S PUB #110, 23 AKINS DR., ST. ALBERT Doors 4:30 p.m.

MORANGO'S TEK CAFE 10118-79 ST. Doors at 7 p.m.

SUNDAY

DUSTER'S PUB 6402-118 AVE.

EDDIE SHORTS 10719-124 ST. Doors at 9 p.m.

HOOGLANZ PUB 10704-124 ST. Doors at 7:30 p.m.

HULBERT'S 7601-115 ST. Doors at 7 p.m.

LOOP LOUNGE 367 ST. ALBERT RD., ST. ALBERT Doors at 3 p.m.

NEWCASTLE PUB & GRILL 6108-90 AVE. Doors at 3 p.m.

O'BRYNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.

MONDAY

IVORY CLUB 2940 CALGARY TR. Doors at 8 p.m.

ROSE BOWL ROUGE LOUNGE, 10111-17 ST. Doors at 9 p.m.

WUNDERBAR HOFBRAUHAUS 8120-101 ST. Doors at 9:30 p.m.

TUESDAY

DRUID 17606 JASPER AVE. Doors at 9 p.m.

LB'S PUB #110, 23 AKINS DR., ST. ALBERT Doors at 9 p.m.

SIDELINER'S PUB 11018-127 ST. Doors at 8 p.m.

SPORTSMAN'S LOUNGE 8170-50 ST. Doors at 8 p.m.

WEDNESDAY

EDDIE SHORTS 10719-124 ST. Doors at 9 p.m.

HAVEN SOCIAL CLUB 15120A STONY PLAIN RD. Doors at 7:30 p.m.

HOOGLANZ PUB 10704-124 ST. Doors at 7:30 p.m.

LITTLE FLOWER OPEN STAGE FIDDLER'S ROOST, 8905-99 ST. Doors at 8 p.m.

PLEASANTVIEW COMMUNITY HALL 10860-57 AVE.

Doors at 7:30 p.m.

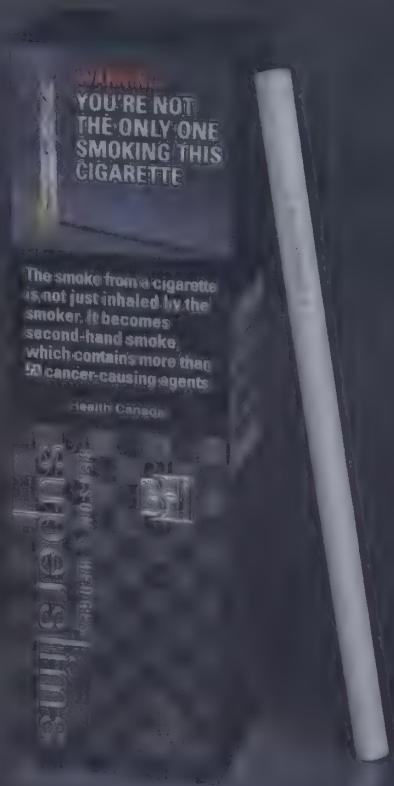
SECOND CUP 12336-124 ST. Doors at 8 p.m.

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Health Canada

MOVIE REVIEW • CANCON • BY PAUL MATWYCHUK | 560 words

Verbiage Killed The Radio Star

A SMALL-TOWN DISC JOCKEY IS THE ONLY MAN WHO CAN DEFEAT A LANGUAGE-BORNE VIRUS IN BRUCE McDONALD'S SPOOKY PONTYPOOL

PONTYPOOL

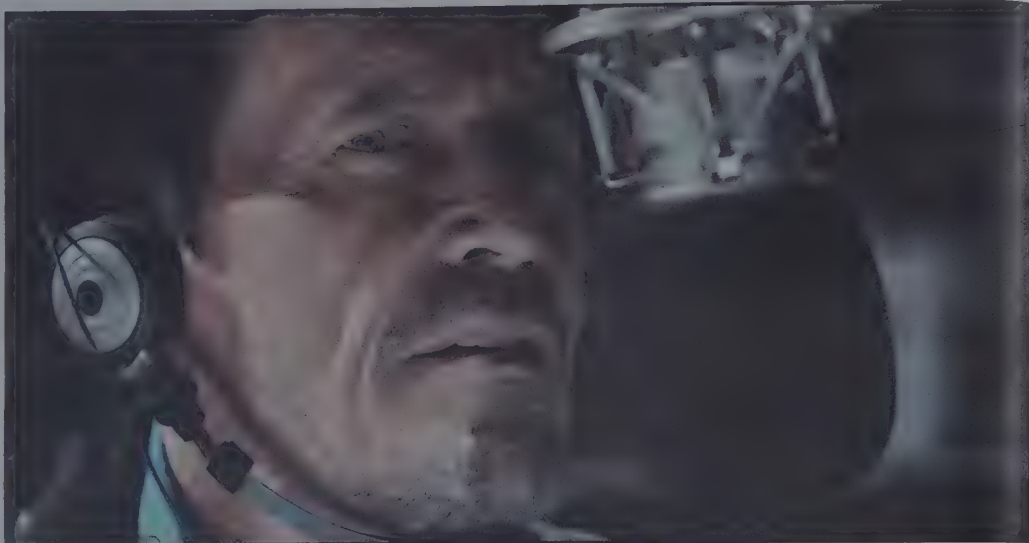
Directed by Bruce McDonald. Starring Stephen McHattie, Lisa Houle, Georgina Reilly. Opens in April.

★★★★☆

The film begins, fittingly, not with a face but a voice. The voice — sandpaper yet musical, with the measured storytelling cadences of Ken Nordine — belongs to grizzled radio talk-show host Grant Mazzy (Stephen McHattie), who starts off talking about a sign he saw that morning about a lost pet, but that's just a jumping-off point to talk about coincidences and conspiracies, and the way ominous signs and portents seem to cluster around any major world tragedy.

As he talks, we see a closeup of the screen of an oscilloscope measuring Mazzy's voice, the readout looking oddly like the spiky outline of a mouth. Mazzy's monologue concludes with him repeating the same word over and over again, savouring it in his mouth: "Pontypool... Pontypool... Pontypool... Pontypool." That's the film's title, but director Bruce McDonald (*Highway 61, Hard Core Logo*) teases you with it, revealing a letter by random letter so that the word TYPO hangs there playfully onscreen for a couple of extra seconds.

It's a cryptic opening, but one that lets us know we're in for an unusual sort of horror movie, one where sound and language are more important than blood and violence. Except for a brief, eerie roadside encounter at the top of the film, the entire thing takes place one freezing February morning within the base-



Morning Man During The Zombie Invasion | Stephen McHattie rules the airwaves while chaos erupts on the ground in Pontypool. PHOTO COURTESY OF MAPLE PICTURES

ment of a small radio station (actually a converted church) in Pontypool in northern Ontario, where Mazzy, the morning man, is doling out his usual mix of birthday greetings, local gossip, traffic updates, and school closure announcements, injecting as much sardonic commentary as he can convince his producer Sydney (Lisa Houle) to let him get away with.

But all is not well in Pontypool: Mazzy starts getting news of a riot inexplicably breaking out at a doctor's office, of townspeople tearing each other to shreds with their bare hands. A reporter from BBC Radio calls a bewildered Mazzy to confirm reports that armed forces from Quebec have surrounded the town and placed it under martial law. Eventu-

ally, the radio station becomes surrounded by the townspeople (or at least they used to be the townspeople), apparently drawn there by the speakers mounted outside the building. And they want inside.

Pontypool pulls off a clever bit of moviemaking sleight of hand: it's a zombie movie in which the zombies spend pretty much the entire movie offscreen. Actually, I'm not sure you can even call it a zombie movie, since the people in it are still alive and are therefore not technically zombies — they're the victims of a virus that get transmitted not through blood or the air, but through language, through certain words that have somehow become "infected." (Many of the infected words are terms of endearment — too bad it's

Valentine's Day.)

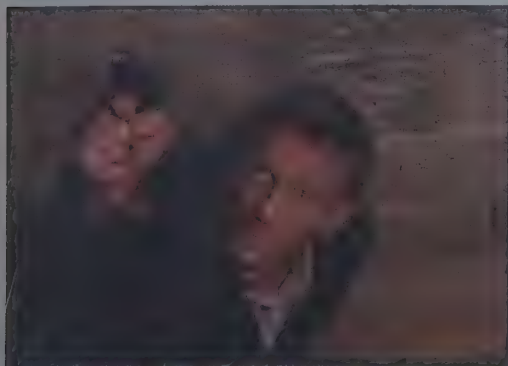
The film becomes surprisingly cerebral in its final 15 or 20 minutes, when Mazzy figures out that the virus takes effect not when you hear an infected word but when you understand it, and so frantically begins inventing new definitions for all the words in his vocabulary. *Pontypool* has got to be the first zombie movie to namecheck Roland Barthes — I couldn't quite keep up with the logic of those last few sequences, but it's definitely refreshing to see a horror movie that concludes with the hero deconstructing the English language instead of dismembering some monsters.

McDonald, working from a script by Tony Burgess, builds suspense expertly, slowly doling out information,

sticking resolutely to Mazzy's point of view so that we're as puzzled and disturbed by what's going on as he is. Stephen McHattie (whose lean, weathered face can also currently be seen in a too-short scene in *Watchmen* as the original Nite Owl) is absolutely magnetic as Mazzy, whose years of spinning conspiracy theories haven't quite prepared him to fight off a town full of language zombies.

With its skilful execution of an unusual, provocative premise, *Pontypool* is a treat for horror fans — how appropriate it would be if they could turn it into a word-of-mouth hit.

NOTE: As *SEE* went to press, we learned that *Pontypool*'s Edmonton opening has been delayed. Look for it to arrive at the Garneau in April.



Avenging Vesper Lynd | It wasn't until halfway through watching Daniel Craig in *Quantum of Solace* that *The Dictator* realized the name of Bond's late girlfriend is a pun on "West Berlin." Ian Fleming, you're such a comedian! PHOTO COURTESY OF MGM

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

LICENCE TO KILL!

Quantum of Solace

CAST | Daniel Craig, Olga Kurylenko, Mathieu Amalric, Judi Dench, Jeffrey Wright

BBC film critic Mark Kermode caused a small firestorm of listener outrage with his review of Daniel Craig's latest outing as James Bond when he argued that *High School Musical 3*, which came out the same week, was actually a far superior movie. The *Dictator* doesn't know if he'd go quite that far, but he'd certainly agree with Kermode that QoS was a big, incomprehensible *Bourne*-out disappointment, especially considering how *Casino Royale* had done so much to rejuvenate the Bond franchise.

LICENCE FOR DOGS!

Bolt

VOICE CAST | John Travolta, Miley Cyrus, Susie Essman, Malcolm McDowell

Yes, it was kind of ridiculous that Bolt was nominated for Best Animated Feature at this year's Oscars instead of the obviously more innovative and provocative *Waltz With Bashir*, but this comedy about a canine TV star who ventures into the real world, not realizing that he doesn't actually possess crime-fighting superpowers, is a pretty clever, zippy little treat in its own right. Besides, The *Dictator* figures any kids' movie that begins by parodying the opening credits of *Fight Club* is okay by him.

LICENTIOUS ACTORS!

The Last Metro

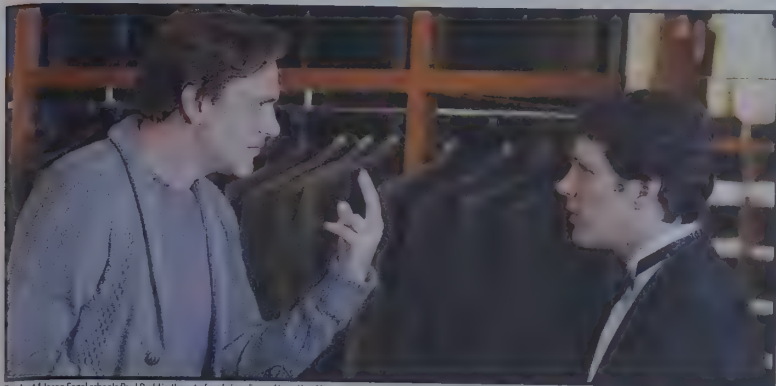
CAST | Catherine Deneuve, Gérard Depardieu, Jean Poiret, Andréa Ferréol

This 1980 drama about a French theatre company struggling to stay alive during the Nazi occupation is arguably the great achievement of François Truffaut's later career, and this two-disc edition from Criterion makes it a ripe candidate for rediscovery. Among the extras: two audio commentaries (including one featuring Depardieu), a wealth of new and vintage interviews with the cast and crew, and *Une Histoire d'Eau*, a rare short film Truffaut made in 1958 with Jean-Luc Godard.



MOVIE REVIEW • OFF-BRAND APATOW • BY MICHAEL HINGSTON | 632 words

Raise The Rudd Lantern

Bro Jests | Jason Segel schools Paul Rudd in the art of male bonding in *I Love You, Man*. PHOTO COURTESY OF DREAMWORKS PICTURES

PAUL RUDD GRADUATES FROM OUTRAGEOUSLY LIKABLE TO DOWNRIGHT LOVABLE IN *I LOVE YOU, MAN*

I LOVE YOU, MAN

Directed by John Hamburg. Starring Paul Rudd, Jason Segel, Rashida Jones. Opens Fri, Mar 20.

★★★★☆

In the past few years, Paul Rudd's Hollywood stock has gone way, way up, and along the way he's moved from being an affable sidekick in

Judd Apatow movies to the affable leading man in films that look an awful lot like Judd Apatow movies. Looking back, it seems almost inevitable: Rudd is boyishly handsome, with piercing blue eyes and a biting, smirking wit. He's equal parts John Cusack and Frank Sinatra — it's an almost unfair combination.

In *I Love You, Man*, he's about as likable as is humanly possible. Here Rudd plays an up-and-coming real estate salesman named Peter Klaven, who wears smart suits and fawns

over his fiancée Zoovey (Rashida Jones). He's so perfect, in fact, that when Zoovey calls her friends to announce their engagement, one of them makes a point of reminding her that Peter goes down on her upwards of six times a week. "Lock that tongue down," she instructs.

But while Zoovey has a veritable legion of best friends clamouring to be in her wedding party, it turns out that Peter doesn't really have any male friends whatsoever. As his gay brother (Andy Samberg) and father (J.K.

Simmons) point out early on, Peter has always spent all of his time with girlfriends, and never made time for anyone else. So on Zoovey's urging, he sets out on a series of "man-dates" to find at least a best man in time for their wedding.

It's a pretty groan-inducing premise, and for most of the film's first half, it looks as though everyone involved will simply ride it out for 90 uneventful minutes. Which isn't to say that the scenes where Rudd awkwardly tries to play poker and chug beers, or where Jones and Samberg give him tips on how to not appear gay, are unpleasant (though they do make Rudd's character out to be frustratingly, unnecessarily effeminate). In fact, almost the entire cast is made up of actors who are hard to dislike, from the adorably freckled Jones to a toothpick-chomping Jon Favreau. You just start to worry that charm is all they've brought to the table.

Even when the perpetual laze-about Sydney Fife (Jason Segel) makes his entrance, scarfing free food and hitting on divorcees at one of Klaven's open houses, he initially seems resigned to a half-baked guru type. (At one point he tells Klaven he needs to "just let go" every now and then, and

they exchange cathartic screams under a pier.)

But there's a pretty great coup that happens about halfway through, which is that Segel, not Rudd, is revealed as the true Apatow archetype: the emotionally unequipped slacker who refuses to grow up. As he and Rudd hang out together learning the requisite lessons about life, love, and Rush, it's refreshing to see things centred around someone who's actually willing to engage the world. It also makes it much easier to laugh gamely along at Segel's description of the "jack-off station" in his garage.

And in a strange echo of *Role Models*, a good chunk of the jokes in this movie are built around the nonsense riffs on normal language that we drum up to feign casualness — which is lucky, because Rudd is a virtuoso at this kind of thing. In Peter's frantic hands, "totally" becomes "totes magotes"; the best off-the-cuff nickname he can come up with for Sydney is, somehow, "Jobin." He gets literally minutes of material just from trying to say the phrase "I slap the bass" with a Rastafarian accent.

Rudd's character never quite pulls it off, but you root for him all the same.

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TO CANADA...BRILLIANT!"

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"POIGNANT, WHIMSICAL AND UPLIFTING!"

NATIONAL POST

"TRIUMPHANT!"

ROBYN YOUNG, METRO CANADA

JOSHUA JACKSON

OneWeek



COARSE LANGUAGE

SMOKING

ALCOHOL

DRUGS

SEX

DRUGS

DRUGS

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NOW PLAYING!

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A black and white photograph showing a man and a woman leaning over a person who is lying on a table. The man, on the left, is wearing a light-colored shirt and is looking down at the person on the table. The woman, on the right, is also looking down at the person on the table. The person on the table is lying on their back, and their head is tilted back. The background is dark and indistinct, suggesting an indoor setting.

THE LAST HOUSE ON THE LEFT
LOSES NONE OF ITS SLEAZY
POWER IN ITS TRIP FROM
GRINDHOUSE TO MULTIPLEX

THE LAST HOUSE ON THE LEFT

Directed by Dennis Iliadis. Starring Tony Goldwyn, Monica
Potter, Garret Dillahunt, Sara Paxton. Now playing.

★★★★☆

browse the tough "high end" movie critics' "guilty pleasures" lists, and you'll come across the infamous 1972 grindhouse/drive-in "classic" *The Last House on the Left* more than once. Written and directed by Wes Craven, then a newbie to the horror genre, it's an exercise in sadomasochism that's hard to watch, not only because of its extreme violence (even by today's standards), and brutal, extended scenes of sexual degradation and rape, but also because of its jarring interludes of slapstick comedy, not to mention the utterly horrible acting by everyone involved.

I've never been a huge fan myself. Sure, there's something to be said for its eagerness to shock. It may even be a better "film" than its overrated contemporary, *The Texas Chain Saw Massacre*, if only for Craven's novel decision to shoot most of it outside in broad daylight, so you're able to see what's going on ... not that you'd actually want to.

For those too squeamish to brave the first one, Good News: now you don't have to. Here is one of those rare occasions when the remake is superior in every way. While staying surprisingly close to the original, the new *Last House on the Left* stands head and shoulders above it, transforming its disturbing, tawdry plot into an intensely violent yet intelligent study of crime and revenge.

After kidnapping and brutally assaulting two young women, a gang of psychopaths led by the malevolent Krug (Garret Dillahunt) finds refuge at a vacation home, not realizing it

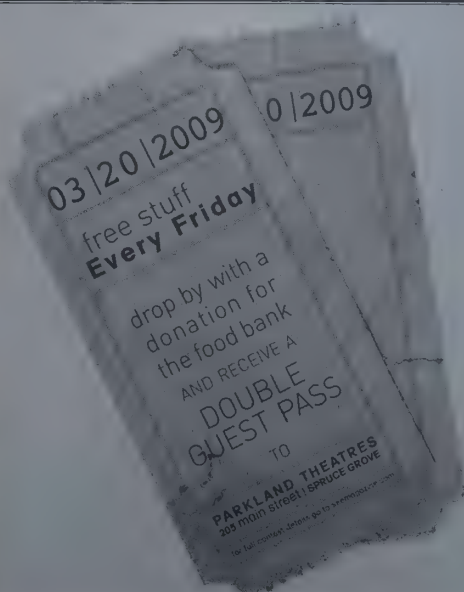
belongs to the parents of one of their victims. Once the brutal crime is discovered, the mother (Monica Potter) and father (Tony Goldwyn) devise an increasingly gruesome series of traps to dispatch the evil Krug and company, who are now their unwitting prisoners.

I'm not too sure why, but I expected the remake *Last House* to be tamer than its predecessor. It's not. Its brutality, while sparing us some of the original's more tasteless elements, is just as disturbing. But because it lacks the original's "sense of humour," hippy-dippy soundtrack and general stank of exploitation, it's apparent that the new *Last House* aims to be something more than your ordinary splatter-house fare.

After an edge-of-your-seat opening, director Dennis Iliadis lowers the temperature of the action to an effective slow boil, and keeps it simmering until the movie's gore-

soaked final moments, creating a clever slasher movie that explores a seldom-explored horror conceit. How far would someone go to make someone who hurt them hurt back? Pretty far, apparently.

Even with so many classic slasher flicks getting remade – *Friday the 13th*, *Halloween*, and *The Hills Have Eyes* among them – I was surprised to hear *The Last House on the Left* was making its way back to the big screen. It's the sleaziest, least franchiseable horror movie imaginable, and maybe that's why I enjoyed it so much. They even took the audience the favour of tacking on one of those stupid climactic fake-outs teasing you with the promise of many (unnneeded) sequels to come. It puts a definitive period to the end of a well-acted, expertly paced, hard-R horror flick, eliminating any need to return to *The Last House on the Left* ever again.



Slumdog Millionaire

Nightly
6:50 & 9:25pm

Sat • Sun
2:30 pm
RATED 14A



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Stephen Rebello, PLAYBOY

I LOVE YOU,
MAN

**ARE YOU MAN
ENOUGH TO SAY IT?**

[illegible]

STARTS FRIDAY! CHECK THEATRE DIRECTORIES FOR LOCATIONS AND SHOWTIMES

MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES

Too Much Information! | Nicolas Cage suffers data overload in *Knowing*. PHOTO COURTESY OF SUMMIT ENTERTAINMENT

OPENING THIS WEEK

ADAM'S RIB

Katharine Hepburn, Spencer Tracy, Judy Holliday, and Jean Hagen star in *The Philadelphia Story* director George Cukor's sophisticated 1949 battle-of-the-sexes comedy about a

husband and wife, both lawyers, who wind up arguing opposite sides in a sensational criminal case. *Royal Alberta Museum: Mon, Mar 23 (8pm)*

ALBERTA STUDENT FILM FESTIVAL

A showcase of recent short films emerging

from film clubs, educational institutions, and independent directors across Alberta. *Metro Cinema: Fri-Sat, Mar 19-20 (7pm)*

BLUE GOLD: WORLD WATER WARS

Malcolm McDowell narrates Sam Bozzo's documentary about the efforts of corporations, governments, and private investors to gain control over the world's dwindling supply of fresh water.

DUPLICITY

Julia Roberts, Clive Owen, Billy Bob Thornton, Tom Wilkinson, and Paul Giamatti star in *Michael Clayton* writer/director Tony Gilroy's twisty thriller about a pair of spies and lovers who find it hard to trust each other when they find themselves entangled in a complex case of corporate espionage.

THE FILMS OF MICHAEL HANEKE

Week Two of a festival of films by the notorious Austrian director, screenwriter, and

provocateur. Featuring: *The Seventh Continent* (Sun, Mar 22 @ 7pm); *Benny's Video* (Thu, Mar 19 @ 7pm); *71 Fragments of a Chronology of Chance* (Mon, Mar 23 @ 7pm); *Funny Games (1997 version)* (Thu, Mar 19 @ 9pm); *The Castle* (Mon, Mar 23 @ 9pm); *The Piano Teacher* (Wed, Mar 25 @ 8pm); *Time of the Wolf* (Sun, Mar 22 @ 9pm); *Caché* (Thu, Mar 26 @ 7pm); *Funny Games (2007 version)* (Thu, Mar 26 @ 9:15pm). *Metro Cinema*

I LOVE YOU, MAN

Paul Rudd, Jason Segel, Rashida Jones, Jaime Pressly, and Andy Samberg star in *Along Came Polly* director John Hamburg's "bromantic comedy" about a man who realizes he has no close male friends, and so conducts a search for someone who can be his best man at his upcoming wedding.

KNOWING

Nicolas Cage, Rose Byrne, and Chandler Can-

terbury star in *Dark City* director Alex Proyas' thriller about a professor who discovers a mysterious sheet filled with numbers that seems to have predicted every major global disaster of the last 50 years.

SAVING LUNA

Suzanne Chisholm and Michael Parfitt's family-friendly documentary about Luna, a baby killer whale stranded off the coast of Vancouver Island, and whose efforts to make contact with humans made him a contentious figure among conservationists, natives, fishermen, and city officials.

ALSO PLAYING

CORALINE

Henry Selick's adaptation of Neil Gaiman's children's fantasy about a bored girl who discovers a tunnel into a seductive alternate reality is an instant classic — creepy, funny, meticulously crafted, and filled with inexhaustible wit and imagination. A movie to treasure.

★★★★★

JONAS BROTHERS: THE 3D CONCERT EXPERIENCE

Review-proof concert film starring the squeaky-clean tween-pop combo. The audience for this movie doesn't care what we think, but we do feel obligated to dock it half a star for the sheer chutzpah of the *Hard Day's Night*-inspired opening montage.

★★☆☆☆

MISS MARCH

Miss it.

☆☆☆☆☆

ONE WEEK

Sure it's sentimental — this is the same writer/director who gave us *Saint Ralph*, after all — but this road movie starring Joshua Jackson as a guy who decides to ride a motorcycle across Canada after getting diagnosed with terminal cancer is pretty darn touching. And the superabundance of well-chosen Canadian landmarks don't hurt either.

★★★★★

RACE TO WITCH MOUNTAIN

Sorry — race to *which* mountain?

★★☆☆☆

SLUMDOG MILLIONAIRE

Best movie of the year? Not by a long shot, no matter what those impressionable Oscar voters think. But this urban fairytale about a Mumbai slum kid who wins a fortune on a TV game show is still a pretty irresistible concoction, energetically directed by *Trainspotting*'s Danny Boyle.

★★★★★

WATCHMEN

Is Zack Snyder's film the equal of Alan Moore and Dave Gibbons' landmark graphic novel? Hardly. Will mainstream audiences be confused by the plot and a little turned off by the violence? Probably. But is it a faithful crafted supplement for fans of the original book? Absolutely. Do you see more of *Dr. Manhattan*'s giant blue penis than you were prepared for? Oh, you betcha.

★★★★★

NICOLAS CAGE

KNOWING

WHAT HAPPENS WHEN THE NUMBERS RUN OUT?

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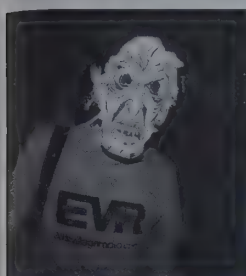
harrison ford ray liotta jim sturgess ashley judd

crossing over

IN THEATRES FRIDAY, MARCH 27TH!



BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



It Was The Best Of Movies, It Was The Worst Of Movies | One of many hardcore Troll 2 fans explains his passion for Best Worst Movie. PHOTO COURTESY OF MAGIC STONE PRODUCTIONS

THIS WEEK: HIGHLIGHTS FROM SOUTH BY SOUTHWEST 2009

Scott Macaulay, Filmmaker | "Best Worst Movie" is director Michael Paul Stephenson's attempt to find out why a seemingly execrable B-movie he made as a child actor, *Troll 2*, has garnered a cult following of viewers who not only get off on its badness but also find an odd kind of joy in its screwy storytelling. From the older actor who realizes that he may have flittered away the years to the fragile, damaged actress who played the mom to Hardy's third-act recognition that perhaps he too should put the VHS of *Troll 2* away on the shelf and get back to his life, Stephenson

has turned his collaborators on the film into a wistful and oddly sagacious group of commentators on subjects ranging from cultural value to aging to concepts of permanence, legacy, and renewal. There are a lot of great documentaries about movies and movie-making, but most of them either celebrate a great movie or detail a particularly crazy production. *Best Worst Movie* is one of the few films that focuses on the cultural and, more importantly, human trail that films leave in their wake."

Jeffrey Wells, Hollywood Elsewhere | "Joe Swanberg's *Alexander the Last* is one of those rare mumblecore pieces in which you're

suddenly struck with a reality vibe that tells you right off the top that something else is happening. I was so into the feel and touch and naturalness of this film that I didn't really care where Swanberg's story, such as it is, was headed. I knew that something would manifest sooner or later, but mumblecore never really builds or develops or plants seeds — it's North by Northwest-ian or *Third Man*-ish way, so who cares in the first place? Either you find the actors intriguing and possessed of something more than manner, or you don't. I couldn't tear myself away."

Karina Longworth, Spout | "It's rare to see a contemporary low-budget ensemble comedy

that values each of its supporting players as much as *Sorry, Thanks* does. But this is ultimately Wiley Wiggins' show. With a tiny facial tic here, a slight vocal inflection there, Wiggins finds jokes within jokes, adds poignancy to Max's worst behaviour, and somehow gets away with it. There's a scene where someone's trying to teach him how to use a copy machine that's amazing. The mix of humility, sadness, frustration and agony dancing across his face is a little heartbreaking, and a little hilarious. It's that tone that sets *Sorry, Thanks* apart — it sets you up with its deceptively breezy, primary coloured staging, and, in the unlikelyst of times and modes, delivers a gut punch."



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MARCH 19-25, 2009

GARNEAU	
8712 - 109 STREET • 423-0728	
SLUMDOG MILLIONAIRE	14A
Nightly 6:50, 9:25, Sat & Sun matinees 2:30, Violence	
PRINCESS	
10387 - 82 AVENUE • 423-0728	
BLUE GOLD	5TC
Nightly 7:00 pm	
ONE WEEK	PG
Nightly 6:50, 9:00, Sat & Sun matinees 2:30, Coarse language	
SAVING LUNA	G
Nightly 7:00, Sat & Sun matinees 1:00, 3:00	
THE WRISTLER	14A
Nightly 7:10, 9:00, Coarse content, nudity, coarse language	

PARKLAND	
705 Main Street, Suite 900 • 962-2332	
DUPLEXITY	PG
Nightly 7:00, 9:30, matinees Sat & Sun 1:00, 3:30, Movies for Screenies Sat 1:00, Coarse language	
I LOVE YOU MAN	14A
Nightly 7:05, 9:15, matinees Sat Sun 1:05, 3:15, Coarse language, coarse content	
KNOWING	14A
Nightly 6:55, 9:25, matinees Sat & Sun 12:55, 3:25, Violence, frightening scenes	
TAKEN	14A
Nightly 7:10, 9:05, matinees Sat & Sun 1:10, 3:05, Violence	
WATCHMEN	18A
Nightly 7:30, matinees Sat & Sun 1:30, 3:30, Brutal violence, gory scenes	
RACE TO WITCH MOUNTAIN	PG
Nightly 6:45, 9:00, matinees Sat & Sun 12:45, 3:00	
SLUMDOG MILLIONAIRE	14A
Nightly 6:50, 9:20, matinees Sat & Sun 12:50, 3:20, Violence	

METRO CINEMA	
7070-101A AVENUE (ZEDLER HALL, CRAIG THEATRE) • 425-9712	
BENNY'S VIDEO	5TC
Nightly 7:00	
FUNKY GAMES	14A
Nightly 7:00	
ALEXANDER THE LAST	5TC
Nightly 7:00	
A SENSE OF WONDER	5TC
Nightly 7:00	
THE SEVENTH CONTINENT	5TC
Nightly 7:00	
TIME OF THE WOLF	5TC
Nightly 7:00	
71 FRAGMENTS OF A CHRONOLOGY OF CHANCE	5TC
Nightly 7:00	
THE CASTLE	5TC
Nightly 7:00	
THE PIANO TEACHER	5TC
Nightly 7:00	
COUCH	5TC
Nightly 7:00	
FUNKY GAMES	14A
Nightly 7:15	

GRANDIN THEATRE	
GRANDIN HALL, 518 WILKINSON CHURCHILL AVE., ST. ALBERT • 458-9822	
ROCKY FOR DOGS	G
Nightly 1:30, 3:30, 5:30, 7:30, 9:30, 11:30, 1:40, 4:40, 7:40	
FRIDAY THE 13TH	18A
Nightly 7:15, 9:15, Coarse content, sexual content	
GRAN TORINO	14A
Nightly 6:40, 9:00, Language may offend	
CORALINE	PG
Nightly 1:00, 2:50, 4:45, 6:45, Frightening scenes, not recommended for young children	
PAUL BLART: MALL COP	PG
Nightly 6:55, 9:40	
THE PANTHER 2	PG
Nightly 7:10, 9:40, 11:30	
WATCHMEN	18A
Nightly 7:30, 9:55, Brutal violence, gory scenes, No passes	

SLUMDOG MILLIONAIRE	
Daily 1:45, 4:15, 6:30, 9:45, Violence	
LEBUC CINEMAS	
4702-50 St. Edouard • 766-2778	
RACE TO WITCH MOUNTAIN	PG
Nightly 7:05, 9:20, matinees Sat & Sun 1:05, 3:20, Coarse language, sexual content	
I LOVE YOU MAN	14A
Nightly 7:10, 9:20, matinees Sat & Sun 1:10, 3:20, Coarse content, coarse language	
DUPLEXITY	PG
Nightly 7:00, 9:35, matinees Sat & Sun 1:00, 3:25, Coarse language	
KNOWING	14A
Nightly 7:05, 9:30, matinees Sat & Sun 1:05, 3:30, Violence, frightening scenes	

WETASKIWIN CINEMA 4 PLEX	
2040-56 Wetaskiwin • 452-3922	
I LOVE YOU MAN	14A
Nightly 7:10, 9:20, Sat & Sun 1:10, 3:20, Coarse content, coarse language	
WATCHMEN	18A
Nightly 7:30, Sat & Sun 1:30, 3:30, Brutal violence, gory scenes, No passes	
CONFESSIONS OF A SHOPAHOLIC	PG
Nightly 7:00, 9:30, matinees Sat & Sun 1:00, 3:30, Coarse language	
KNOWING	14A
Nightly 7:05, 9:30, matinees Sat & Sun 1:05, 3:30, Violence, frightening scenes	

SOUTH EDMONTON	
1255 99 Street • 436-8585	
I LOVE YOU MAN Fri 7:15, 9:50, 10:30, 10:15 Thurs 4:15, 7:30, 10:15, Sat & Sun 1:10, 3:30, 5:50, 8:10, 10:30, Coarse content, coarse language	14A
DUPLEXITY Fri 7:15, 9:50, 10:30, 10:15 Thurs 4:15, 7:30, 10:15, Sat & Sun 1:10, 3:30, 5:50, 8:10, 10:30, Coarse content, coarse language	PG
KNOWING Fri 7:15, 9:45, 10:30, 10:15 Thurs 4:15, 7:30, 10:15, Sat & Sun 1:10, 3:30, 5:50, 8:10, 10:30, Violence, frightening scenes	14A
RACE TO WITCH MOUNTAIN Fri 7:15, 9:50, 10:30, 10:15 Thurs 4:15, 7:30, 10:15, Sat & Sun 1:10, 3:30, 5:50, 8:10, 10:30, Coarse content, coarse language	PG
THE LAST HOUSE ON THE LEFT Fri 7:15, 9:50, 10:30, 10:15 Thurs 4:15, 7:30, 10:15, Sat & Sun 1:10, 3:30, 5:50, 8:10, 10:30, Coarse content, coarse language	18A

THEATRE REVIEW • PRIZEWINNER! • BY KATHLEEN BELL 1,638 words

With So Little To Be Sure Of

IT'S HARD TO COME TO FIRM CONCLUSIONS IN *DOUBT*, BUT THE PERFORMANCES ARE UNAMBIGUOUSLY GREAT

DOUBT

Directed by Tom Wood. Written by John Patrick Shanley. Starring Lally Cadeau, John Ulyatt, Clarice Eckford, Karen Robinson. Shorter Theatre. The Citadel. To Mar 29. Tickets available through the Citadel box office (425-1820).

★★★★☆

Doubt is a dreadful feeling. Unlike anger, it doesn't subside, or pour out, like sadness. Instead, it settles in, takes its time, nags at us — doubt in in it for the long run.

Certainty is a much more pleasant state of being. It's calm, still, and self-assured. If you are certain, there is no risk of being wrong, or of feeling regret. But if you doubt someone's intentions with complete certainty, you are in the unique position of being *Doubt's* Sister Aloysius (Lally Cadeau), principal of St. Nicholas Church School. Her natural aptitude for distrust is akin to that of a police officer and, as I'm sure Sister Aloysius would see it, her duty is a similar one: keeping her charges safe, at their desks, getting a solid education surrounded by four equally solid stone walls and then getting them out the door. As she instructs the fresh-faced Sister James (Clarice Eckford) on how to run a more disciplined classroom, Aloysius argues, "Innocence can only be wisdom in a world without evil."

With revolutionary changes stirring New York City in the '60s, Aloysius keeps her sharp gaze focused on protecting her students. When a forward-thinking priest, Father Flynn (John Ulyatt), shows a special interest in St. Nicholas' first black student, Donald Muller suspi-



Tempest in A Teapot? Lally Cadeau (left) is convinced John Ulyatt (centre) is guilty of molesting an altarboy, but Clarice Eckford (right) isn't quite so sure in *Doubt*. PHOTO BY MERVY SMITH-LAWTON

cion quickly grows. And when Sister James notices something is off about Donald after his return from a talk with Flynn in the rectory, suspicion turns to conviction, but, unlike everything else in Sister Aloysius' life, the evidence is anything but solid.

Doubt, and its Pulitzer Prize-winning author John Patrick Shanley, are not afraid of ambiguity. As the play unfolds, Cadeau does an absolutely unwavering job of convincing the audience of Father Flynn's guilt. But the audience is destined to have that conviction swept away by the pleas of innocence from John Ulyatt's friendly Flynn. What's a person to think?

As your mind reels around this

clash of confidence, there's no doubt about the performances — they are captivating. Cadeau's super-stern Aloysius cracks with humour, as she laments the almost certain downfall of humanity thanks to the ballpoint pen and commands Sister James to "not be charmed by cleverness. Not theirs and not yours."

Sister James reflects the audience's own confusion and desire for the mystery to be solved satisfactorily. Though Eckford seems a touch too wide-eyed at first, when her enthusiasm falters and she's forced into a period of tortured deliberation, Sister James becomes a much-needed touchstone throughout the play.

The most stunning scene is Sis-

ter Aloysius' encounter with Mrs. Muller (Karen Robinson), who has the difficult task of finding the best way out from between a rock and a hard place. Resolving to put her son's future ahead of his present, Muller implores Sister Aloysius to let the investigation rest. Watching Robinson plead her case is like watching a heart break, and then resolve to keep on beating.

The great blocks of sandy brick that flank these potent performances only serve to heighten the sense that these individuals are on the verge of being swallowed whole by suspicion, accusation, gossip, and doubt. The stage is set rather smartly, with flats that pivot in and out, forming walk-

ways to the courtyard and splitting to form the church's chancel. Lighting plays a more delicate role, either casting sunshine on Cadeau's face as she stares out her office window, or darkening to create the impression that the audience is Father Flynn's congregation facing into the vastness of a Catholic church.

Conclusions as to Flynn's guilt or innocence are up to each individual theatregoer, but this cast will definitely have you rocking back and forth, like a rowboat splashing about in a storm of uncertainty. And as you vacillate between agreeing with Aloysius' dogged pursuit of evil and Flynn's good nature, whatever you decide, *Doubt* is certain to fascinate.



Not Resting On His Laurels | Governor-General's Award-winner E.O. Blodgett is wrapping up his term as Edmonton poet laureate. Time to find a worthy successor — a great Whyte Poet, if you will. PHOTO SUPPLIED

ARTS NEWS • NOTABLE HAPPENINGS FROM THE STAGE TO THE BOOKSTORE

SCRIBBLING!

The Bard Of Browntown

Edmonton has always been a poetic city — even its nickname, "Browntown," rhymes! We've also had a proud tradition of naming distinguished belltrists to the post of **Edmonton poet laureate**. Alice Major served from 2005-2007, and E.O. Blodgett picked up where she left off. But now Mr. B's term is coming to an end, and we are about to find ourselves laureateless once more. The nomination deadline for a new Deadmonton Dickinson is Mar 27; you can apply at www.edmontonarts.ab.ca. The salary is \$5,000 a year for a two-year term — a dazzling sum indeed for most poets.

SQUATTING!

Ukraine Dance

Arts News' Twitter feed recently received a message today from comedian and *Stop Podcasting Yourself* co-host Dave Shumka letting us know that he is in no way affiliated with *Shumka at 50*, a celebratory spectacular by the venerable local Ukrainian dance troupe (Mar 19-20, Jubilee Auditorium). The multimedia performance looks back on half a century of quadricep-busting entertainment, featuring excerpts from such past favourites as *Cinderella*, *The Nutcracker*, and the alarmingly titled *Avramenko's Sword Dance*. We should all be this spry at our 50th birthday party.

SQUABBLING!

Jury Tampering?

The 2009 **Giller Jury** was announced on Monday (it's Alistair MacLeod, Russell Banks and Victoria Glendinning), and already Canadian litbloggers are up in arms. The problem isn't just that MacLeod is the only Canadian on the bunch; as Steven W. Beattie writes, "The Giller cleaves to an outmoded vision of Canadian literature: the prize most often goes to work of historical fiction, or to a work that is written in the kind of lyrical, flowery prose that privileges evocative settings over stylistic innovation or avant-garde technique." Could the prize administrators not have been a bit more adventurous? Hear, hear!



THEATRE REVIEW • HOLOCAUST DRAMA • BY CLARA LOGINOV | 548 words

My Father Read Me *Mein Kampf*



Loathe A Man in Uniform | Diana Donnelly helps Brendan Gall rummage through his father's wartime souvenirs in *East of Berlin*. PHOTO BY CYLLA VON TEDEMAN

THE SON OF A NAZI DOCTOR IS WRACKED BY DISPLACED GUILT IN HANNAH MOSCOVITCH'S *EAST OF BERLIN*

EAST OF BERLIN

Directed by Alisha Palmer. Written by Hannah Moscovitch. Starring Brendan Gall, Diana Donnelly, Paul Dunn. The Roxy (100768-124 \$1). To Mar. 29. Tickets available through TIX on the Square (402-4757/www.thetwosquare) or The Roxy box office (451-2440).

★★★★☆

The Holocaust drama has become its own genre — an unimaginable historical horror that has been imagined so often there aren't a lot of fresh angles left to take the subject on. But playwright Hannah Moscovitch has managed to find one: in *East of Berlin*, she focuses on the generation that was left to pick up the pieces, and examines the psychology of guilt

breaking the fourth wall, yet his defensive demeanour puts up another wall in its stead. Moscovitch has said the play was based on interviews with children of Nazis conducted by children of victims — and Rudi's relationship with the audience has a similarly uncomfortable dynamic. Gall combines frightening intensity with self-deprecating humor to illustrate the guilty struggle of a character who hasn't actually done anything wrong. He plays Rudi with such ferocity, his words practically stuck in his teeth until they're spat out with shame and anger, that he makes a conflict that's largely inapplicable to us resonate.

Rudi's "interview" with the audience is more compelling than the flashbacks between Rudi and his two great love interests: Hermann (Paul Dunn), a childhood friend and fellow Nazi offspring; and Sarah (Di-

anna Donnelly), the daughter of an Auschwitz survivor, whom he meets where she chokes up while reciting the Kaddish prayer for Rudi.

Moscovitch's script is also unexpectedly funny, given the subject matter — there's uncomfortable laughter when Rudi jokes about his father reading "Goethe ... and *Mein Kampf*" to him as a child, or when he reels off yet another Hitler joke (Seriously — I tried to keep count of them, and failed miserably.) His humour is tasteless, but it clearly functions as a defence mechanism. Moscovitch also successfully imbues the play with a sense of hesitancy and tentativeness: characters often cannot finish their sentences and trail off with an "I don't know ...". Stuttering and incomplete sentences can be jarring in a theatrical context, but here, they convincingly reflect the uncertainty these characters feel about moving forward.

GALL PLAYS RUDI WITH SUCH FEROCITY, HIS WORDS PRACTICALLY STICK IN HIS TEETH UNTIL THEY'RE SPAT OUT WITH SHAME AND ANGER.

affecting the children of perpetrators of those crimes against humanity.

Set more than 20 years after the Second World War, the play opens on Rudi (Brendan Gall) returning to his childhood home in Paraguay. He's a chain-smoking wreck, for reasons that are revealed later. Soliloquies and flashbacks depict his struggle, over the past eight years, to come to terms with the revelation of his father's role as an SS doctor. Gall addresses the audience immediately,

anna Donnelly), the daughter of an Auschwitz survivor, whom he meets when he runs away to Berlin to both escape and find himself. These characters primarily exist to serve Rudi's purposes, which range from revenge to absolution ("I loved her — that was somehow an act of redemption"), and so two talented actors wind up relegated to the periphery. It's a shame, because Donnelly does so well with the material she's given, most notably in a beautifully lit scene

Camellia Koo's simple set is an effective space in which to explore the play's conflicts. The long shelf set far downstage, trapping the actors in a sliver of stage, is full of ancient books, dusty bottles of alcohol, and other knickknacks that create the sensation of a musky, inescapable archive of the past. *East of Berlin* doesn't offer a way out of the trap, but it certainly implies that time may be the only way to heal the deepest of wounds.



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- 1: a con
- 2: a scheme
- 3: "a very smart and sexy spy vs. spy caper!"



*Sandie Newton, CBS-TV

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PG COARSE LANGUAGE

**A YEAR OF WINTER
PLAYWRIGHT SCOTT SHARPLIN
ASKS IF ART NEEDS AN
AUDIENCE. HE'D SURE LIKE HIS
PLAY TO GET ONE**

A YEAR OF WINTER
Directed by John Hudson. Written by Scott Sharpin. Starring Tracy Penner and Garrett Ross. Varscona Theatre (10329-83 Ave.), Mar 19-29. Tickets available through TIX on the Square (420-1757/tixonthesquare.ca) or the Shadow Theatre box office (434-5564).

If you exposed your heart in words or in art, would you want someone to see it? To read it? Is there any point to singing a song if no one is there to sing along?

If you're a movie buff or an avid reader or a music blogger, it would seem like you're there to complete the artistic cycle. An artist creates. An audience consumes. The one needs the other. But if the creator has no intention of sharing the work, is something lost? Or is it a testament to the purity of the creation?

In *A Year of Winter*, local playwright Scott Sharplin takes this internal struggle and gives it a voice through the characters of Alice and Terry – best friends and artists, although art is something they have

"Art and their passion for art is the glue that holds them together," explains actress Tracy Penner, who plays Alice. "As Scott said, there are certain things they disagree on: art for yourself versus art for the public, art for art's sake versus art for fame. And having art out there in the public eye and to make money off of it—does that somehow devalue the art? And so you've got two people who, although it's the art that brings them together, it's also their views of art that drive them apart."

Add in the fact that Terry is dealing with mental illness – another classic artistic trait – and Alice and Terry's relationship becomes increasingly unstable, until Terry vanishes. Left alone to find her friend, Alice must look back at her past in order to figure out where Terry has disappeared to in the present.

Though mental illness can be a difficult subject to portray and a sensitive subject to address, Sharplin is passionate about putting the topic in the public eye and gives Terry's mental deterioration a visual presence in the form of masks. "I think as little as a generation ago, if someone has or if someone in their family had schizophrenia it was taboo, it



Baby, It's Cold Inside | Garrett Ross and Tracy Penner bundle up tight against *A Year of Winter*. PHOTO COURTESY OF SHADOW THEATRE

was a forbidden subject," Sharplin says, "the same way that two generations ago homosexuality would have been a family secret, a skeleton in the closet and I think it's important not to see it in those terms. To see it instead as something that affects a lot of people and doesn't exile them from society — they can continue to be productive and sometimes invaluable members of our society. But they see the world a different way and

I'd like to celebrate that instead of change it."

The play itself is just one way the production is contributing to mental health awareness; the Varscona Theatre lobby will be home to an art exhibition created in conjunction with Out of the Shadows, a group that helps schizophrenics produce visual art.

"There has always been this perceived association between creativity

and madness," Sharplin says. "You've got historical figures like Van Gogh about whom we say, 'If he hadn't had these mental illnesses, could he have painted such beautiful things?' So I think that's our way of acknowledging that mental illness isn't necessarily a detriment, that it's a different way of seeing the world. And that maybe everybody has something that they can learn from those different ways of perceiving."



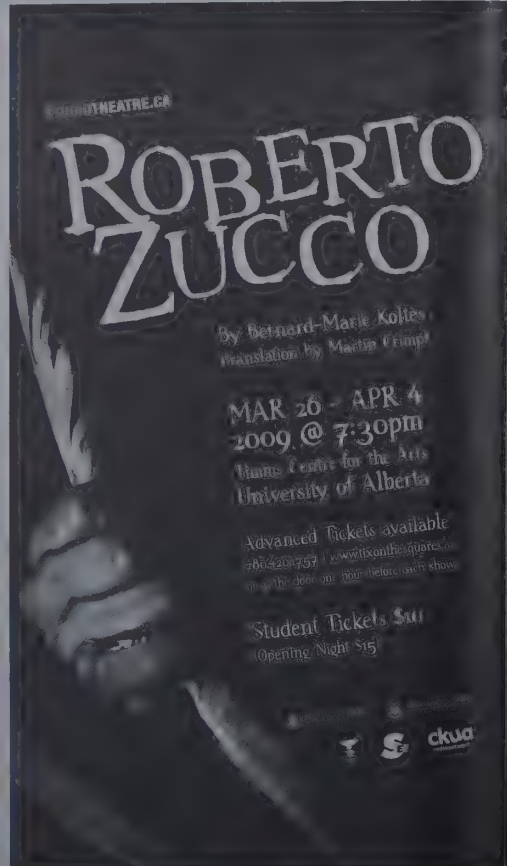
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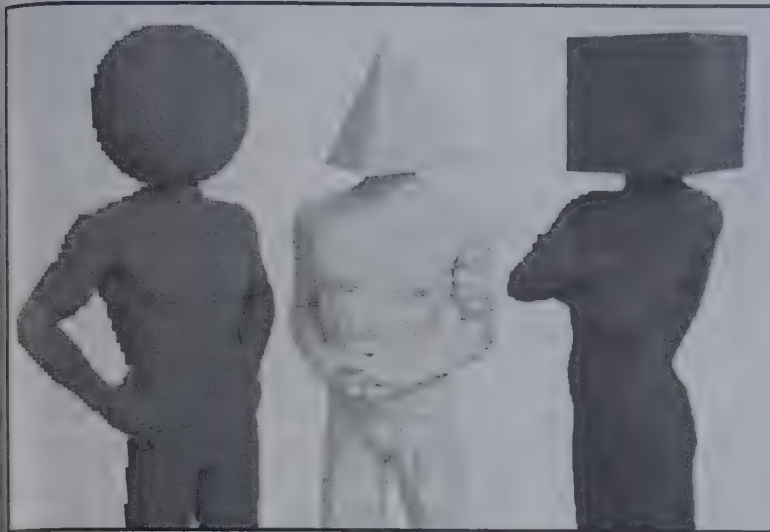
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CROSSTALK: VISUAL ARTS 1697 words

He's Got Legos, And He Knows How To Use Them



Built Like A Brick Playhouse | Nathan Sawaya helps Telus World of Science get rectangular with his exhibition *The Art of the Brick*. PHOTO SUPPLIED



ART BOX MANDY ESPEZEL & JILL STANTON
JILL AND MANDY CAPE AT THE INTRICATE, SURPRISINGLY DISTURBING LEGO SCULPTURE OF NATHAN SAWAYA

This week finds Mandy and Jill exploring the Telus World of Science's exhibition *The Art of the Brick*, a showing of sculptures by Nathan Sawaya made entirely from Lego. Yes, Lego.

Jill: I always forget about the Telus World of Science. You go there all the time when you're a kid, and then slowly it slips out of your social vocabulary. But every once in a while, an exhibit like *The Art of the Brick* pulls you back in: you are reminded of just how much time you used to devote to making little buildings and clues out of Lego; you hear that this Nathan Sawaya character builds life-sized figures out of these same bricks; you become aware of just how much more time this guy spends on Lego than you could ever imagine. And this is worth a visit.

Mandy: I enjoy how you use the word "you" rather than "I," when clearly you're talking about yourself. Fantastic! Yes, the Telus World of Science, who knew that place was awesome? Our trip there was actually my very first visit to the world of science goodness, and I was super-pleased with the entire thing. The

building, the permanent displays, the interactive features, and the main exhibition which brought us there in the first place. Lego!

Jill: Nathan Sawaya was apparently a corporate attorney in New York before dropping his day job for an exciting career building things out of kids' toys. We are eternally jealous. The show itself displays a surprising variety of Lego techniques, both two-dimensional and three-dimensional. We were especially enamoured with the troubled, brightly coloured figures – Sawaya is kind of a genius at creating figures that are partially destroyed while retaining an element of human personality (as in "Hands," where a kneeling figure anguishes over a pile of bricks that used to be his hands).

Mandy: There's a wide range of subject matter in here too: giant pencils, huge hands, a giant heart, portraits, and pieces that look like abstract three-dimensional mazes. But most of the sculptures are human shapes, constructing and deconstructing the body. I found these pieces to be surprisingly powerful. I mean, I walked into this show thinking it would be enjoyable and maybe kind of funny, but some of Sawaya's themes are pretty extreme. I'm thinking specifically of the bodies that were cut off at the torso, either "melting" or pouring open from the chest. That's some violent imagery.

Jill: I think there's a strong comic book influence on these works. The figures are very idealized, and superhero imagery is a recurring motif. I don't think the imagery is intentionally violent, but is simply violent in the way that all comic books are. But

I know what you mean. The sheer awe factor, and the obvious technical challenges Sawaya has overcome make all of these pieces impressive, but I found myself drawn to the more light-hearted pieces, like the giant three-dimensional pencil writing the word "fun" on a two-dimensional sheet of "paper." It's interesting, the way he uses both two- and three-dimensional aspects to create works with layers.

Mandy: I'm imagining what it would be like if the human sculptures were made of a material other than Lego. Since Lego is a toy, there's a certain implied non-seriousness to the work. I don't mean that they didn't take an insane amount of time and effort – clearly they did – but the bright toy colours and the association with childhood are still front and centre, which tends to neutralize the images' power. Also, *Body Worlds* was the show on display before this one, and even though I didn't see that exhibit, it was definitely in my head while I was looking at Sawaya's work. I suppose my point is, it's important to realize how much the material any work is made of affects how we interpret it.

Jill: Absolutely. And I have to assume that Sawaya has that in mind. He certainly must have plenty of time to think over the meaning of what he's doing as he works – these sculptures have got to take forever to make.

Mandy: I don't even know how he made that T-Rex. But I'm pretty glad he did.

The Art of the Brick is on display in Telus World of Science's Explorer Gallery until May 3.

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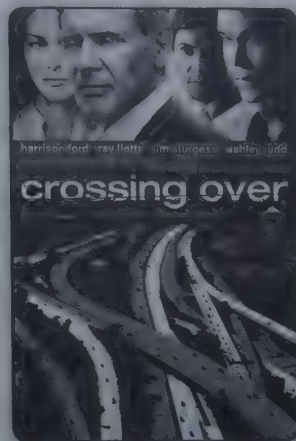
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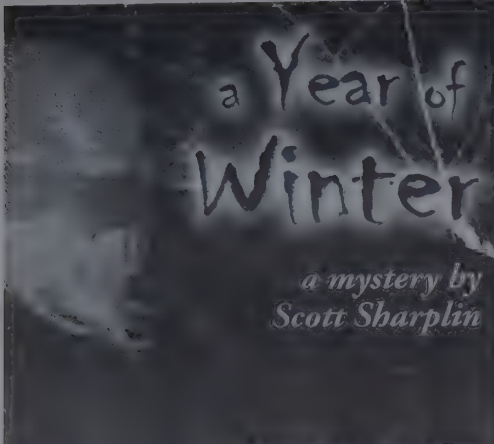


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a mystery by
Scott Sharplin

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EXHIBITS

ARTE EN LA CHARRERIA ROYAL ALBERTA MUSEUM, 12845-102 AVE., TO APR 3 More than 120 examples of craftsmanship and design distinctive to the Mexican cowboy. Info: www.royalalbertamuseum.ca

BEGINNINGS LOFT GALLERY, 500 BROADMOOR BLVD., SHERWOOD PARK, TO APR 25 Various artists.

THE BOLD AND THE BAFFLING HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST., TO MAR 21 Works by Karen Hibbard.

CAR CULTURE RED GALLERY, 9621 WHYTE AVE., TO APR 30 Oil paintings by Christ Bergstrom inspired by Edmonton car culture. Info: www.redgallery.ca

COUNTRESS DREAM LATITUDE 53, 10248-106 ST., TO APR 4 Textile collages by Esther Scott-McKay.

CREATING SPACE URBAN ROOTS SALON, 10418 WHYTE AVE., TO MAR 28 A retrospective of traditional and impressionist art by Klaus.

FOSTER AND UNGSTAD JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE., TO APR 2 Papier tole and decoupage by Millard Foster and clay works by Magdalene Ungstad.

GERMAN AUTUMN IN MINOR SPACES HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST., TO MAR 21 Photographic works by Allen Ball and Kimberly Mai.

THE HORIZON AS IT SHOULD BE ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO MAR 22 Digital photography by John Freeman.

INTENSIONS: MESSAGE & MEDIUM IN FIBRE ART ALBERTA CRAFT COUNCIL, 10186-106 ST., TO APR 11 Works by Mary Sullivan-Holdgraber, Margie Davidson and Matt Gould. Info: www.albertacraft.ca

LADY THINGS LATITUDE 53, 10248-106 ST., TO APR 4 New work by Robyn Cumming focusing on the tragic mundanity of everyday life.

LEAVING OLYMPIA: UNVEILING THE IDEALIZED NUDE ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO MAY 11 Works ranging from Auguste Rodin's *Age of Airain* to Evan Penny's *Camille*. Info: www.artgalleryalberta.com

POLAROID'S ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE., TO MAY 11 Featuring over 3,000 explicit Polaroid photographs by painter Attila Richard Lukacs exploring power, masculinity and desire. Content may disturb some viewers.

PLACES STEPPES GALLERY, 1259-91 ST., TO MAR 31 Acrylic paintings by Christine Waliwien.

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RECENT WORKS STEPPES GALLERY, 1259-91 ST., TO MAY 5 Etchings by Oksana Movha.

SENSE SUBLIME ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO MAY 11 19th-century landscapes from the AGA collection. Info: www.artgalleryalberta.com

SYLVAIN VOYER: SURVEY 1957-PRESENT ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO MAR 22 Paintings spanning the Edmonton artist's 50-year career.

A WAY INTO PLACE PROFILES PUBLIC ART GALLERY, 19 PERRON ST., ST. ALBERTA, MAR 19-APR 12 Landscape paintings by Yvonne Busby, Cindy Delpart, Judith Martin, and Bruce Thompson.

DANCE

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SINFULLY SWEET BURLESQUE TROUPE STARLITE ROOM, 10030-102 ST., MAR 21 With guests. Doors 8 p.m.

THEATRE

THE ADOPTEE NIXIE JOHN L. HAAR THEATRE, MACWANE CENTRE FOR THE ARTS, 10045-156 ST., TO MAR 21 Stewart Lemine directs the MacWane Theatre Arts students in his play about a dramatic society in a Middle Canada college during the 1950s that is visited by a mysterious nurse. Tickets: **TKX** on the Square (420-1757/northsquare.ca)

CHIMP VARSONA THEATRE, 10329-83 AVE., Weekly improv show hosted by Rapid Fire Theatre. Every Sat except for last Sat of the month. Doors at 11 p.m.

DIE-NASTY VARSONA THEATRE, 10329-83 AVE., An improvised soap opera directed by Dana Andersen. Every Mon 8 p.m.

DOUBT CITADEL THEATRE, 9828-101A AVE., TO MAR 29 Tom Wood directs Lally Cadeau and John Ulyatt in John Patrick Shanley's tale of a nun who suspects a priest of pedophilia. Tickets: 425-1820.

EAST OF BERLIN ROCKY THEATRE, 10708-174 ST., TO MAR 29 Brendan Gall stars in Hannah Moscovitch's play about a man who discovers that his father was a Nazi war criminal. Tickets: 453-2410.

HIGHWAY 63: THE FORT MAC SHOW LIVING ROOM PLAYHOUSE, 10315-106 AVE., MAR 19-21 A collective creation based on life in the heart of the oil sands development. Admission by donation. Thu, Fri 10 p.m., Sat 2 p.m.

THE HOUSE OF BERNARDA ALBA MACWANE CENTRE FOR THE ARTS, 10045-156 ST., TO MAR 22 Bridget Ryan directs Fernando Llorca's classic drama about five daughters' struggle against their oppressive mother.

OH SUSANNA VARSONA THEATRE, 10329-83 AVE., Euro-

style improv variety show. Last Sat of the month. Doors at 10:30 p.m.

PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE., Weekly improv show first Thu of the month. Doors at 7:30 p.m.

ROBERTO ZUCCO TIMMS CENTRE FOR THE ARTS (UNIVERSITY OF ALBERTA), MAR 26-APR 4 Stefan Drepanoski directs Bernard-Marie Koltès' drama about the notorious Italian criminal. Tickets: **TKX** on the Square (420-1757/northsquare.ca)

THE ROCKY HORROR SHOW CATALYST THEATRE, 8529 GATEWAY BLVD., MAR 25-APR 3 Doors nightly at 8 p.m. except Sun at 3 p.m.

RONDEL MACWANE CENTRE FOR THE ARTS, 10045-156 ST., TO MAR 22 Kenneth Brown directs Arthur Schnitzler's comedy.

THEATRESPORTS VARSONA THEATRE, 10329-83 AVE., Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors at 11 p.m.

A YEAR OF WINTER VARSONA THEATRE, 10329-83 AVE., MAR 19-29 John Hudson directs Tracy Penner and Gaetan Ross in Scott Sharplin's play about a girl forced to re-examine her relationship with the unstable visual artist who has been at the centre of her life. Tickets: 434-5564.

COMEDY

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BOBACAT GOLDTHWAIT COMIC STRIP BOURBON STREET (WEM), MAR 19-21 With Tyler Hawkins and Paul Brown. Doors at 8 p.m.

GREG WILSON COMEDY FACTORY, 408-3414 GATEWAY BLVD., MAR 19-21 Doors at 8:30 p.m.

HIT OR MISS MONDAYS COMIC STRIP BOURBON STREET (WEM) Amateur comedy every Monday. Info: www.thecomistrip.ca/483-5999

KURT METZGER COMIC STRIP BOURBON STREET (WEM), MAR 25-29 With Welby Santos and Sean LeComber. Doors at 8 p.m.

LION'S HEAD PUB COMEDY NIGHT 4404 GATEWAY BLVD., Hosted by Lars Callioux every Sun at 9 p.m.

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I Guess That's Why They Call It The Bruise



**MY MESSY BEDROOM JOSEY VOGELS
HICKEYS ARE TOO MUCH DAMN
FUN TO BE RESERVED FOR
HORNY TEENAGERS. JUST BE
SURE TO HAVE A TURTLENECK
HANDY**

I remember one particularly vigorous dry-humping session with my high school boyfriend that left me with so many hickeys, I looked like I was wearing a bruise necklace. I had to borrow one of his turtle-necks to wear home so my mom wouldn't notice.

I don't think I've ever had an adult hickeys. Hickeys are part of that wonderful teenage ritual of "making out," a practice that often gets forgotten once we go all the way. Once you know the main course is on the way, we spend less time savouring the appetizers.

But I remember giving and receiving hickeys being hot. It tapped

into that wonderful threshold between pain and pleasure — like beginner BDSM. And even as you knew you'd have to spend the next week in turtle-necks or making up lies involving curling irons, it was worth it to surrender yourself to that wonderful shivery feeling of having someone sucking passionately on your neck to the point of causing internal bleeding. And, much like plunging necklines or high heels, hickeys are a fashion accessory that suggests you're wild, sexy, and good to go.

Good girls don't do hickeys. While tons have been written on the history of kissing — one theory says that kissing started among cave-

studying hickeys since 1965 and published a zine on the topic for over two decades. Kralheim says his research suggests that hickeys have been around since the dawn of time. "Decorative hickeys have been traced back to the ancient Egyptians. A papyrus reed tells the story of a man who, upon emerging from the river, spotted a leech on his forearm. Upon removing it, he discovered a pattern of a four-sided pyramid, the village's sacred sign. He then became king of the village with a harem of 300. Soon after this, the popularity of decorative hickeys increased astronomically."

Still, for some reason, giving or receiving hickeys is strictly relegated

neck?!") Well, I say, screw it. Embrace your inner teenager and find yourself a nice neck to gnaw on. The trick is to find that delicious threshold between pain and pleasure, just the right amount of suction, without making the other person feel like a Dracula victim.

If you're on the receiving end and worried about what the nosy guy in the next cubicle will say, try brushing off a few of those classic hickeys remedies:

- The classic turtle-neck
- Plenty of foundation and heavy concealer
- Green colour-correcting makeup, which reduces the appearance of redness in skin

plant. Don't cover your hickeys with band-aids, though. Most people won't believe you cut yourself shaving, especially if you're a girl.

You could also try one of the bizarre suggestions I found on the Internet. I haven't tried any of these remedies, but the people who provided them swear they work.

"Freeze a spoon and place it so it's suctioned to the hickeys, and let it sit there. When you remove the spoon, the hickeys are all gone!"

"Get a blow-dryer and a comb, blow-dry the area of the hickeys, comb it while you're doing it, and it goes away like that."

Or you simply embrace your inner trash queen and get creative with hickeys like "Bucky" did. "This girl I went out with liked getting hickeys in the shape of states. At first it was easy, 'cause you just make one and pick which state it looks like. After a while, you have to get creative. Massachusetts is hard, because you have to get the Cape on there, and if anyone sees Texas, they'll send your girlfriend to a battered women's shelter. Texas is really hard. It took us a couple months to get all 50."

**EMBRACE YOUR INNER TEENAGER AND FIND YOURSELF A NICE NECK
TO GNAW ON. THE TRICK IS TO FIND THAT DELICIOUS THRESHOLD
BETWEEN PAIN AND PLEASURE, JUST THE RIGHT AMOUNT OF SUCTION,
WITHOUT MAKING THE OTHER PERSON FEEL LIKE A DRACULA VICTIM.**

people who licked each other's faces for the salt — very little has been recorded on the history of hickeys.

I did find one article that quotes Oliver Kralheim, a guy from somewhere in New York who has been

to our youth. It's as if, once you're older, this messy, blatant display of sexuality is deemed childish and irresponsible. ("What would my co-workers think if I showed up in the office with a big purple welt on my

- Ice, wrapped in a cloth and held on the area for about 15 minutes
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- Aloe, from a plant if possible, or in a lotion if you don't have an aloe

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SAVAGELOVE DAN SAVAGE

IF YOU WANT TO ENACT A RAPE FANTASY WITH A CONSENTING STRANGER, MAKE SURE YOU LEAVE A PAPER TRAIL

I met this girl on an "adult" web-site, and we are supposed to meet. We first exchanged a few e-mails on the service, and then we got each other's screen names. Then we chatted over IM twice, just the basic small talk, before exchanging numbers. It was on the phone that she told me about her rape fantasy: She has always fantasized about being kidnapped by

a stranger from a public place like the grocery store, held in a dark room over the weekend, and forced to do whatever her captor wants.

Even though that sounds hot as hell, I wouldn't do that to someone without at least meeting first. Safety first. So the idea now is to meet at a bar, have a drink, and then go back to my place and enact a date-rape scene. Not quite her ultimate fantasy, but it just so happens to be one of my all-time fantasies. We're both turned on by the idea that we won't even know each other that well.

Now here comes the problem: What if she is some wacko who will call the cops on me/blackmail me and say it was actual rape? Can I protect myself from this somehow? We never talked about it over IM, just on the phone. This is one of the boxes I would like to

check before I die, but I want to be safe about it. Help!

To Rape Or Not To Rape

I'm tempted to advise you — and others with similar fantasies (not all of them men, not all of them straight) — to Google "Oliver Jovanovic" and then move on to the next question. But not all the aspiring date-rape fetishists out there have access to the interwebs. So, a brief recap for you Luddites:

Oliver Jovanovic was a graduate student at Columbia University when he met a woman named Jamie Rzucek on the interwebs way, way back in 1996. The two bonded over a shared interest in bondage and torture, and they met up for an evening of consensual sex that included bondage and torture. After it was all over, Rzucek went to the police and Jovanovic was arrested, prosecuted, found guilty, and given 15 years to life. He spent almost two years in prison — during which time he was brutally assaulted and nearly killed — before he was released on appeal and ultimately kinda-sorta exonerated.

Guess what got Jovanovic out of prison? E-mails that had been improperly excluded by the judge during the first trial. The e-mails showed that Rzucek had not only consented to engage in bondage and S&M, but that she had touched base with him after the fact to tell him how exhilarated and freaked she was.

The lesson for you, TRONTR, is to get it in goddamn writing. Negotiate this scene via e-mail, keep copies of those e-mails, and agree in advance — via e-mail — on a safe word that, if uttered, brings the action to a screeching halt. I'd also suggest that you — with her consent — make a digital audio recording of the encounter. Then you wouldn't just have e-mails proving she consented going in, TRONTR, but a digital recording that proved you stopped whatever it was you were doing if she used her

safe word and retracted her consent during the encounter.

Making a digital audio recording of the encounter means you won't have photos or video to share over the interwebs, which should appeal to her if she is concerned about privacy. And using the magic of the World Wide Interwebs, you can simultaneously record this encounter on your computer and remotely on hers. That should give her some assurance that you won't take advantage of her written consent to a consensual rape-roleplay scenario as a cover to actually rape her, i.e., to do things she hasn't consented to or to ignore her if she removes her consent during the act, because then she'd have proof that you ignored her safe word and kept going after she withdrew her consent.

I've been seeing "Radioman" for a few weeks — the physical chemistry between us is amazing, and we have a lot of fun. He had a vasectomy a year ago (he's only 26), and for me this is a deal-breaker for any serious commitment, since I want to have a family. The other surprise is that he is also in relationships with two other women. They know about each other and about me, and the three of them get together about once a month and have threesomes. I am a bisexual woman recently out of a long-term relationship, and I am interested in joining this little playgroup. However, I met one of the other women recently, and she seemed jealous and upset. Radioman insists that she was just tired and that she actually likes me. I'm not so sure. Am I asking for drama by getting involved in this foursome?

Thinking Of Joining A Harem

Yes.

Speaking of drama: Teen mom Bristol Palin and her fiancé, Levi

Johnston, called it quits last week. So we've been cheated out of the Royal Rube Wedding we were promised during last summer's Republican National Convention — and another child will grow up without a father, in the home, which is a tragedy for the child, according to America's Talibanists.

Or that's what they said when Mary Cheney — remember that dyke? — had a baby with a woman she would marry if she could marry. It's weird that America's Talibanists aren't making the same point now.

I hate to disagree, Dan, but you missed the mark when you wrote: "When we marry, we're signing up to fuck someone at least semiregularly for decades. Not interested in fucking? Don't marry."

Dan, people marry for many reasons. Sex is only one of them, and sometimes it isn't even high on the list — or on the list at all. Family, friendship, stability, love, someone to grow old with, and on and on.

Thanks for your work.
Cacilda Jethá, MD

I'm willing to concede that I left an important subordinate clause out of the sentence that riled you, Cacilda. "When we marry, we're signing up to fuck someone at least semiregularly for decades, among other things..."

Marriage can be about all the things you list, Cacilda, but so long as sexual exclusivity is presumed to be a part of marriage — a defining part, according to the right-wingers — spouses have a right to expect sexual activity within their marriages. People who are interested in marriage but not sex — people whose lists only include family, friendship, stability, love, someone to grow old with, and on and on, but not sex — need to inform their prospective spouses of their disinterest in sex before marrying, not after.

As I've said a million times before: If you don't think that sex is what marriage is all about, mostly about, or even partly about, if sex is something you can live without, that's grand. But you need to marry someone who feels the same way or inform your betrothed of your disinterest well in advance. It never ceases to amaze me how many people who aren't interested in sex — who consider sex to be trivial and unimportant — nevertheless deny their frustrated partners permission to do this trivial thing with others.

Download the *Savage Lovecast* (my weekly podcast) every Tuesday at thestranger.com/savage or email savage@lovesave.com

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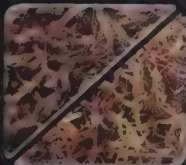
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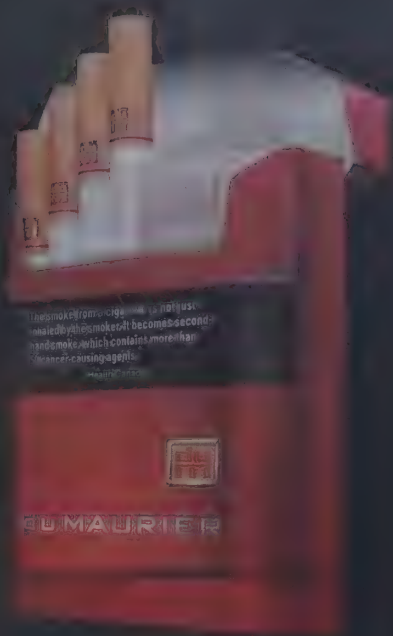


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302. Health

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130. Coming Events

Upward Bound Toastmasters Club - Every Wednesday 7:45pm, Room 601, Norquest College, 10215 - 108 St, Edmonton
Learn to be a better speaker, listener, and overall communicator at your own pace in this non-profit, fun, and supportive public speaking club.
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135. I Saw You

Looking for "Dale Scott" from Y.E.S 15-16 years ago. This is the girl who used to scott to you in the drop in washroom. Wondering how you are these days...Did you know I was crazy about you? Email me randine.sauve@yahoo.ca

190. Announcements

Lon Wenger is smarter than Vicki Rogers

200. Business/Invest. Oppor.

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1005. Help Wanted

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1500. Help Wanted - Alta.

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1500. Help Wanted - Alta.

ATTENTION! APPRENTICES! Nat's Fairview Campus in Fairview, Alberta is changing its name but not its programs. Alberta Apprenticeship training will continue to run in Fairview and Grande Prairie. The great staff, smaller classes, hands-on experience with up-to-date training aids and on-campus residences remain at Fairview and Grande Prairie Campuses Enrollment for September 2009 starts May 13 - 15 to reserve your seat for the 2009/2010 classes in Fairview and Grande Prairie, make sure you call 1-888-999-7882

BUSY MANUFACTURER of industrial/offield structures is looking for a journeyman plumber. Send resume to Concept Energy Services Ltd., 43026 Mackenzie Hwy, Hay River, NT, X0E 0R9. Fax 867-974-6115.

EDGERTON GOLF CLUB, 20 minutes south of Wainwright is currently seeking a greenskeeper for the 2009 season. Call Trevor 780-704-0444 or fax resume to 780-755-3839

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1600. Volunteers Wanted

Bingo volunteers needed for organization helping people with disabilities. Contact Elaine @ 780-732-5402

Brain Neurobiology Research Program at U of A. HSP is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 407-3221 (depressed only), 407-3096 (healthy or depressed), or 407-3775 (female healthy or depressed, including pregnant and just delivered) for more information.

CANADIAN MENTAL HEALTH ASSOCIATION Edmonton Region

RESEARCH PROJECT Housing Inventory

Looking for landlords who house people with mental illness. Can be in a group home, apt suite, R48 or rooming house. Contact Gail Haynes 780-414-6300

Give us one day in 2009! Habitat for Humanity requires volunteers for numerous build projects around the city. Groups and individuals welcome. Beginner to Tradespeople welcome. All tools and equipment supplied. Contact mls@habitatcanada.ca www.habitatcanada.ca or 479-3566

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1600. Volunteers Wanted

"Happy Endings Rabbit Rescue has an immediate need for volunteers on weekday evenings and weekends, please phone 855-0890 or email: volunteers@redrabbits.com for more information"

Movements: The Afro-Caribbean Dance Ensemble is celebrating International Black History Month. We are looking for a few volunteers to assist with general office duties. We are also looking for post secondary students with an interest in basic book keeping. If you would like to be apart of our exciting team please contact us at 780-415-5211 or email: movementsdance@shaw.ca

Terry Fox Foundation requires volunteer organizer for our Edmonton Head Share. Contact: Steve at westatfox@terryfoxrun.org

UN What Kind of World...? program coordinator position available. I Contact Byron for more information! 242-6866.

Volunteer Drivers with vehicle needed to drive frail but walking, low income seniors to medical and personal appointments. Daytime Monday to Friday. Gas money paid. Call Bev 780-732-1221

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Volunteer for the 2009 St. Patrick's Day Run, benefiting the Youth Emergency Shelter Society. Sunday, March 15, 8:30 am. Call Michelle at 468-687-1188 ext.234.

World Partnership Walk (www.worldpartnershipwalk.com) Click on Walk City - Edmonton

Date: Sunday, May 31, 2009 Time: 10:30 am Location: Legislature Grounds

Duties of a Volunteer: see website Number of Hours: see website

Contact Person: Nad Hasham, Volunteer Coordinator, 780-8170

2010. Musicians Available

Base player available for gigging/performance bands. Pro gear, transportation, time. Over 15 years experience. Call Eric now 780-760-6171. Or text 780-340-5086

Quarky pop/rock band "Taking Medication" looking for additional member(s). I Have CD, working on another.

myspace.com/takingmedication Dan @ 929-8688 or zygotemusic@shaw.ca

Singer needed for a groove rock cover band. Rhpc, Cake, Incubus, Sublime, etc. Energy and skill required. Shawn @ 466-3950

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3 piece rock band looking for 30+ male vocalists/rhythm guitar. Contact 479-3708

2020. Musicians Wanted

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Drummer available for live performances, experienced. Phone Nathan at 780-466-1966

Drummer looking to form cover band for paid live gigs, rock and 80's, email: maddrumma69@hotmail.com

DRUMMER WANTED for good paying local shows. Serious inquiries only. Myspace.com/rangersofpowermusic 619-2474

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Industrial rock band, Abrasive Cell is taking auditions. Looking for experienced drummers for shows and more. www.myspace.com/abrasivecell or email abrasivecell@hotmail.com or 204-0259

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trained, trimmed, haltered
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2-YEAR OLD registered TWH,
championship foundation breed-
ing, smart, willing, very trainable,
trained, trimmed, haltered
4-year old registered miniature
station 30", excellent bred Pinto
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2-YEAR OLD registered TWH,
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ing, smart, willing, very trainable,
trained, trimmed, haltered
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station 30", excellent bred Pinto
sire. 780-781-8363.

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2-YEAR OLD registered TWH,
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trained, trimmed, haltered
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2-YEAR OLD registered TWH,
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trained, trimmed, haltered
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trained, trimmed, haltered
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trained, trimmed, haltered
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station 30", excellent bred Pinto
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trained, trimmed, haltered
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trained, trimmed, haltered
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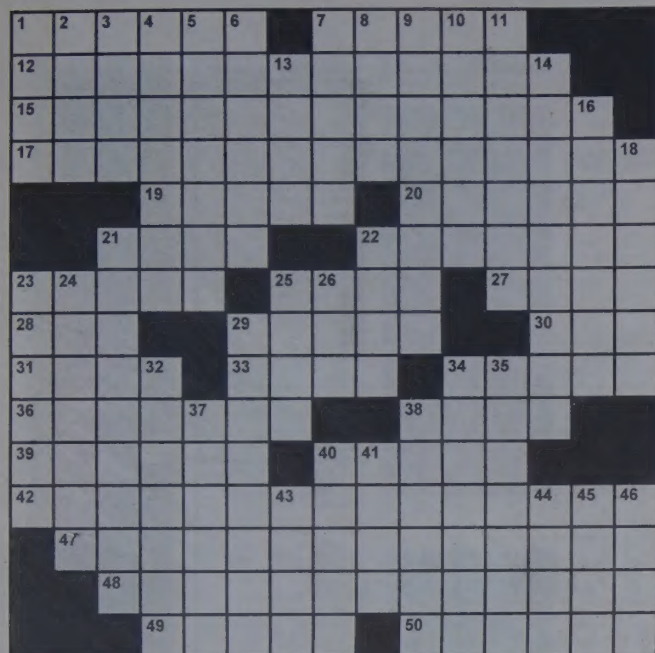
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ACROSS

- 1 Like excessively small pupils
- 7 Electricity
- 12 Web competition
- 15 Christian Bale thriller of 2000
- 17 Unit used regarding celery, since it requires more energy to eat it than it contains
- 19 Proofreader's marks meaning "take out"
- 20 Edible mushrooms
- 21 Muscles shown off by muscle-men
- 22 Gets oneself focused
- 23 Go together like green and purple?
- 25 Entre__
- 27 Like some pickings
- 28 Capitol Hill figure, for short
- 29 Combatants in a long-standing battle
- 30 Title for Khan
- 31 "I'm 100% with you," in Internet shorthand
- 33 Pringles competitor
- 34 __ Roses (band that returned with a 2008 album)
- 36 Drink with a bottle cap
- 38 Candlestick alternative

- 39 It helps govern disputes offshore
- 40 Early South African prime minister Jan
- 42 It's yellow and can get baked
- 47 Get to the top, maybe?
- 48 Computer time-waster for one
- 49 Be a snitch
- 50 "Jurassic Park" dinos

DOWN

- 1 Bellyacher's noise
- 2 "She Believes __" (Kenny Rogers song)
- 3 Jackie O couturier Cassini
- 4 Long-winded rants
- 5 Company that eventually burned down in "Office Space"
- 6 Fielder and Rhodes, for two
- 7 Have a craving
- 8 Like an insult comic's material, often
- 9 Frustrated sigh before cleaning up
- 10 Island that's now called Sri Lanka
- 11 Contacts in the back of the paper
- 13 Acquiesce

- 14 Like many freeways, width-wise
- 16 Drilling structures
- 18 Susie of "Curb Your Enthusiasm"
- 21 Former host Petros of Spike TV's "Pros vs. Joes"
- 22 Items at some tables
- 23 Doll of the 1960s-70s
- 24 The heart, to Henri
- 25 Tide type
- 26 Cleanser brand
- 29 Ambling pace for a horse
- 32 Stink
- 34 Weathered through
- 35 Hog the spotlight, perhaps
- 37 Queso __ (Mexican cheese molded in baskets)
- 38 Stewie's teddy bear, on "Family Guy"
- 40 "The Baroness Redecorates" singer-songwriter Sarah
- 41 Roman numeral that translates to a 4-digit palindrome
- 43 "I'm __ you!"
- 44 Put __ on (levy)
- 45 Phone book-sized novel, e.g.
- 46 Bonanza finds

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Kari Douglas (left) and Stefanie Coderre (right) celebrate St. Patrick's Day in Ceili's Irish Pub at 104th Avenue and 109th Street.
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ARCHIVE DIVE • **SEE REVISITED** • SEPT. 25, 2008 • ISSUE 774

“I see it as more of a dark romance with a small dash of zombie.”

**DIRECTOR BRUCE McDONALD WAS
INTERVIEWED BY SCOTT LINGLEY FOR SEE'S
SEPT. 25, 2008 ISSUE**

Filmmaker Bruce McDonald insists his new shoe-string masterpiece *Pontypool* is not a zombie film.

“I see it as more of a screwball comedy where you have the mismatched couple that are thrown together in this situation and they spar a little bit, and they’re both have their dignity to protect, but then things start to heat up and they have to join forces and save the world,” he says from his Toronto office. “I see it as more of a dark romance with a small dash of zombie.”

Though McDonald – the man behind Canuck cult favourites like *Roadkill* and *Hard Core Logo* – has been working on an adaptation of the 1998 novel *Pontypool Changes Everything* with author Tony Burgess since the book was published, the director

says the present film might have set a land-speed record for how fast the production came together. McDonald and Burgess were actually in the process of writing a script for a radio play for CBC when fate intervened.

“Last February I was at the Horseshoe Tavern on Queen St. shooting this doc,” McDonald says, “and I stepped out on to the street for a smoke and a beer and I ran into this guy I know who’s in the music biz. So I start telling him about this crazy little thing that we’re writing and he asked me if I thought it could be a movie and I said, ‘Yeah I suppose it could – why, do you have any money?’ And he said, ‘No, but I think I could get some for you.’ And from that little meeting to shooting was very quick. Somehow he and his gang raised some money privately and we were shooting within two months. It’s the fastest zero-to-60 I’ve ever hit in making any production.”

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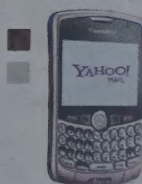
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